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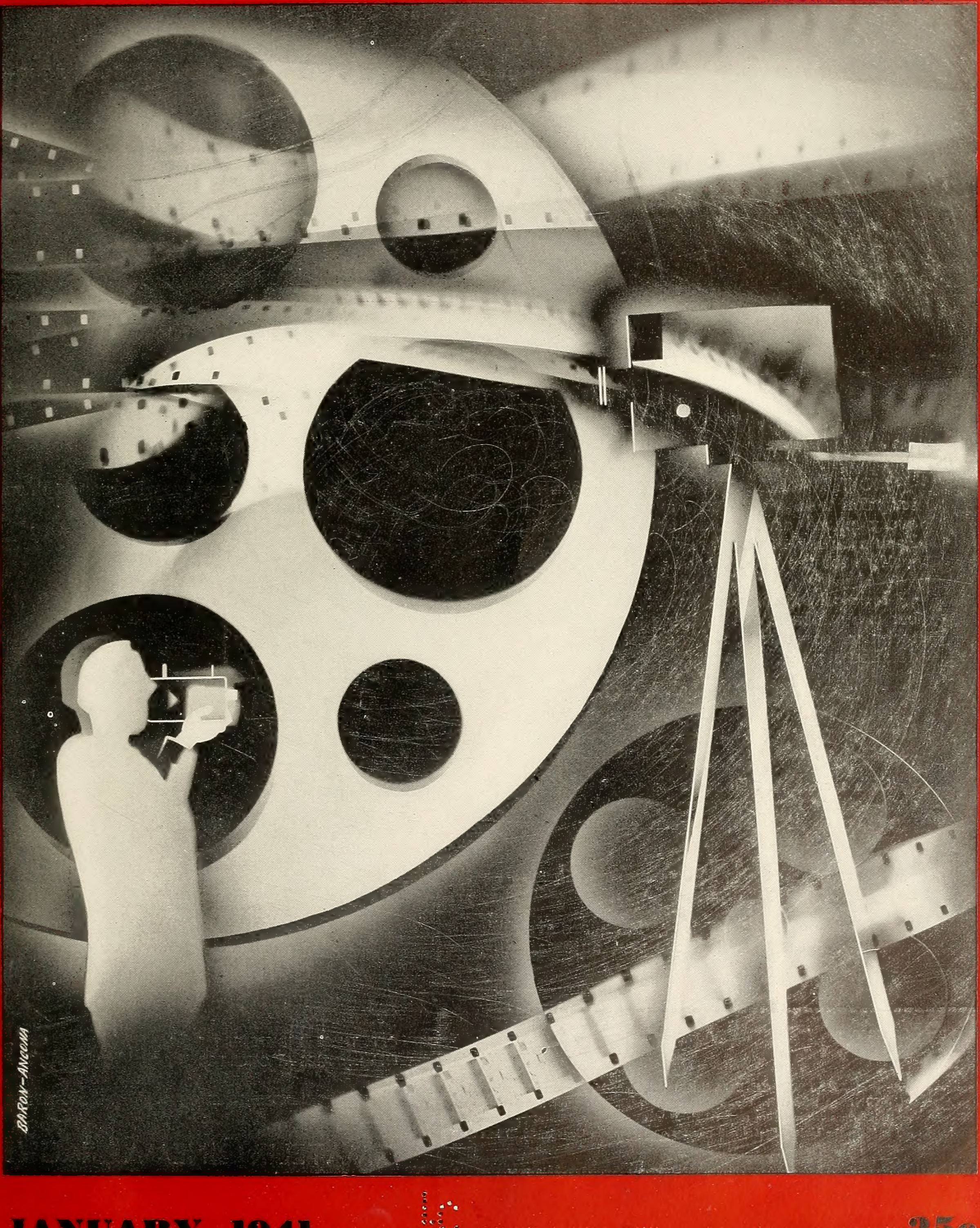
Amateur

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.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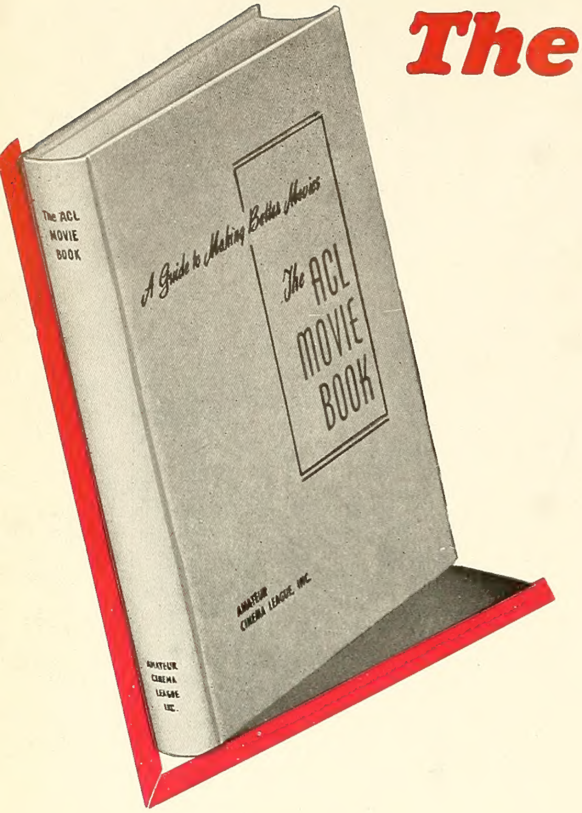
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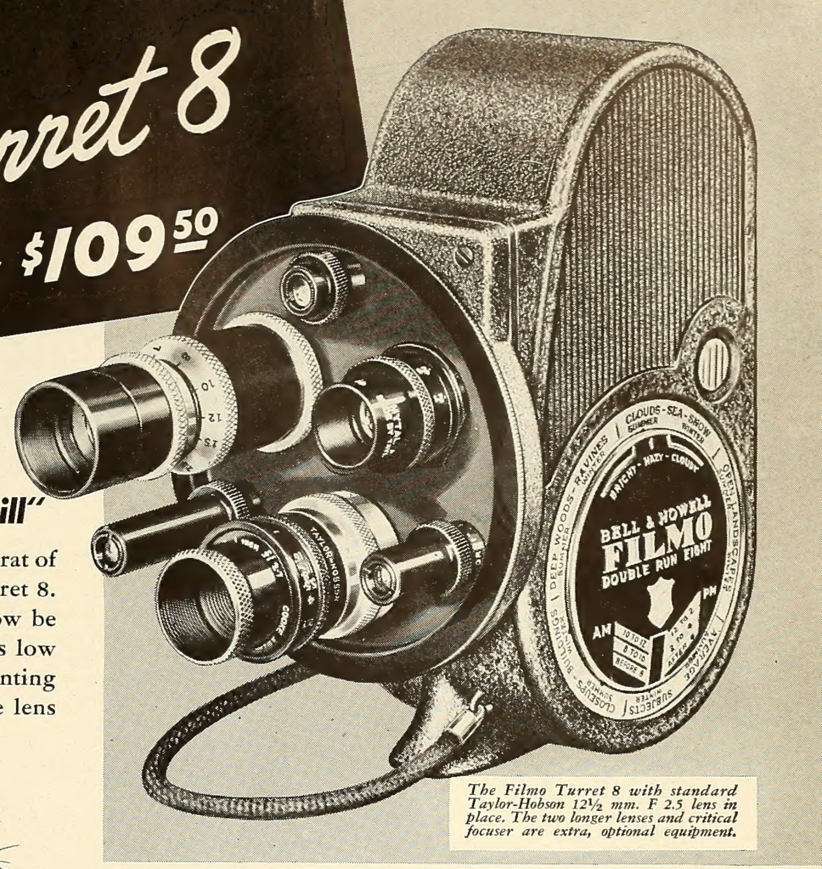

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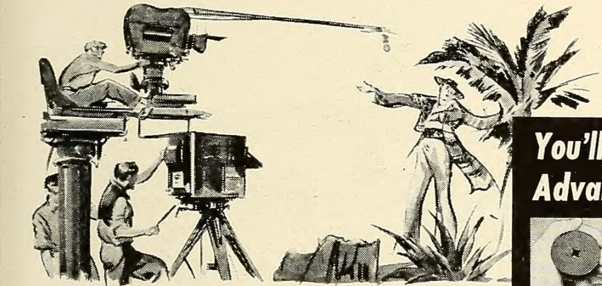

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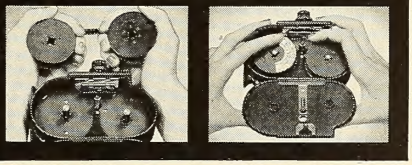

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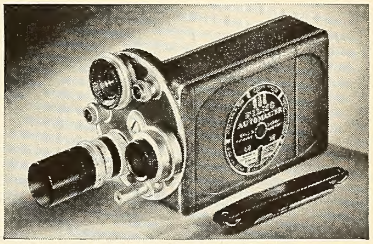

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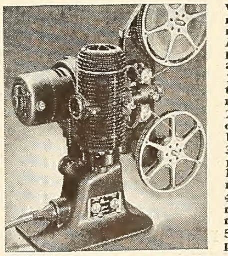

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Meisel from Monkemeyer

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Closeups—What filmers are doing

Since we last reported to you, John V. Hansen, ACL, the League's vicepresident, and Mrs. Hansen have traveled some 15,000 miles about the United States, exposing 7,000 feet of 16mm. Kodachrome. Five thousand miles of this distance were covered in the national parks alone, as Mr. Hansen carried on with the cinematic survey begun in *The Glory of Our National Parks.* That film has continued its phenomenal success, with screenings before three hundred invited guests at the Keats Building, of the San Francisco Fair; before a hundred and twenty five at Rancho Santa Fe, outside of Los Angeles; and in a five day run at the Lodge of Bryce Canyon National Park.

In all this travel, Mr. Hansen reports that he encountered no exposure situation calling for a diaphragm opening smaller than *f*/11, even for the vastest and brightest areas. Ordinarily, he used an exposure of *f*/8. His camera was kept in a closed case when it was not in use, to guard it from sand and dust and to protect the film from heat—which rose to temperatures of more than 120 degrees even in the shade of a closed car. Mrs. Hansen it was who discovered the expedition's most enlightening experience. After a day's hot driving, they were having supper in the Highway Restaurant, at Green River, Utah. As she leaned back to drink a glass of water, a sign set into the ceiling caught her eye. It read, succinctly: *"What the Hell are you looking up here for!"*

P. R. Genthner, ACL, up in Rochester, N. Y., is but one of many League members who have been puzzled by the consulting staff's apparent omniscience about places and people. With him, it was a matter of a treatment outline on filming the course of the Genesee River, flowing from northwest Pennsylvania into the broad bosom of Lake Ontario. In giving our suggestions, we tossed in such casual references as the Sam Patch story, at Rochester, the Indian legends from Letchworth State Park and others—although, in all truth, we haven't been within a hundred miles of the Genesee in all our life. On other assignments, we have talked knowingly of New Orleans, San Francisco, Bermuda and the West Indies, mixing a knowledge gained at first hand and one acquired by inquisition. In Mr. Genthner's case, the job was easy: we simply consulted the League's technician, Frederick G. Beach, ACL, who, after all, was born and bred in the Flower (once Flour) City.

Dr. James E. Bliss, ACL, for years assistant professor of prosthetic dentistry at Western Reserve University and director of that institution's one time Cinema Laboratory, has resigned his position in Cleveland and has moved to the College of Dentistry, of the University of Southern California, in Los Angeles. As his swan song to filming interests in the Cleveland area, Dr. Bliss recently addressed the annual convention of the Photographic Society of America, gathered in the city's Hotel Carter. His subject was *Putting Intellect and Art into the Non Theatrical Film,* which he illustrated with excerpts drawn from his own nursing picture, *Careers of Service.*

Commenting on the fact that Western Pennsylvania sportsmen were vigorously protesting in November against a proposed Pittsburgh ordinance that would limit personal movie projection, the *Post-Gazette* of that city remarked acidly, concerning the pleas of a projectionists' union for the ordinance, that "the union ostensibly has moved to protect public morals and safety. . . . Evidently, the union wishes to protect the sportsmen's morals from lascivious wild life movies and at the same time to make certain that the non inflammable safety 16mm. film . . . used by slightly more than 100 percent of sportsmen . . . doesn't catch on fire. Of course, there will be a small charge for this service." Now, Sergeant Ordinance, go out and get those recruits!

One of the outstanding features of *Diary,* recent Ten Best award winner by Harold E. Remier, of Los Angeles, is the amazing accuracy and beauty of its settings and costumes. You might wonder when you see the film if the producer had free access to the Selznick sets. But *Diary,* Mr. Remier assures us, was made the hard way, with settings sought and found only after the most arduous research. As for the properties, the Confederate flag (thoroughly convincing!) was hand sewn from a dime's worth of ten cent store muslin, while a Southern soldier's cap was contrived from one of the extreme women's hats now widely offered.

Miss Story, who played the heroine and who is credited for the film's decoration, "gave" for her art like the veriest trouper. More than once, to get possession of a needed costume, she offered to sing at benefit performances where she knew the desired clothes were being used. Session after session, as she grew old gracefully in the film's expanding story, she would douse her hair with the required makeup powder, which could be thoroughly removed later only by a visit to the hairdresser. It all just goes to show the devotion needed for these cine achievements.

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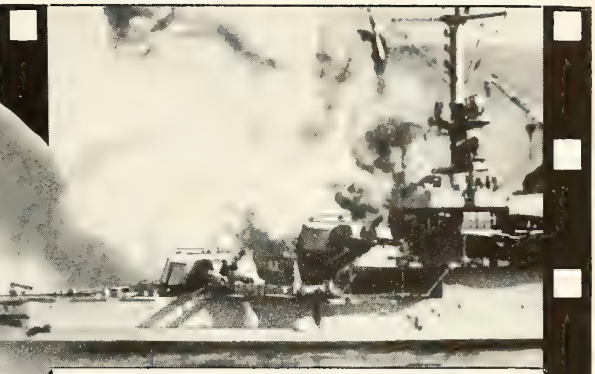

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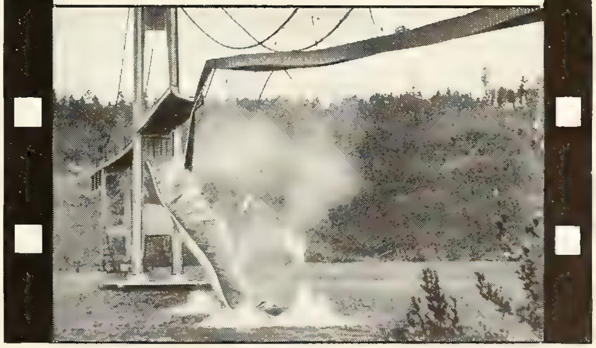

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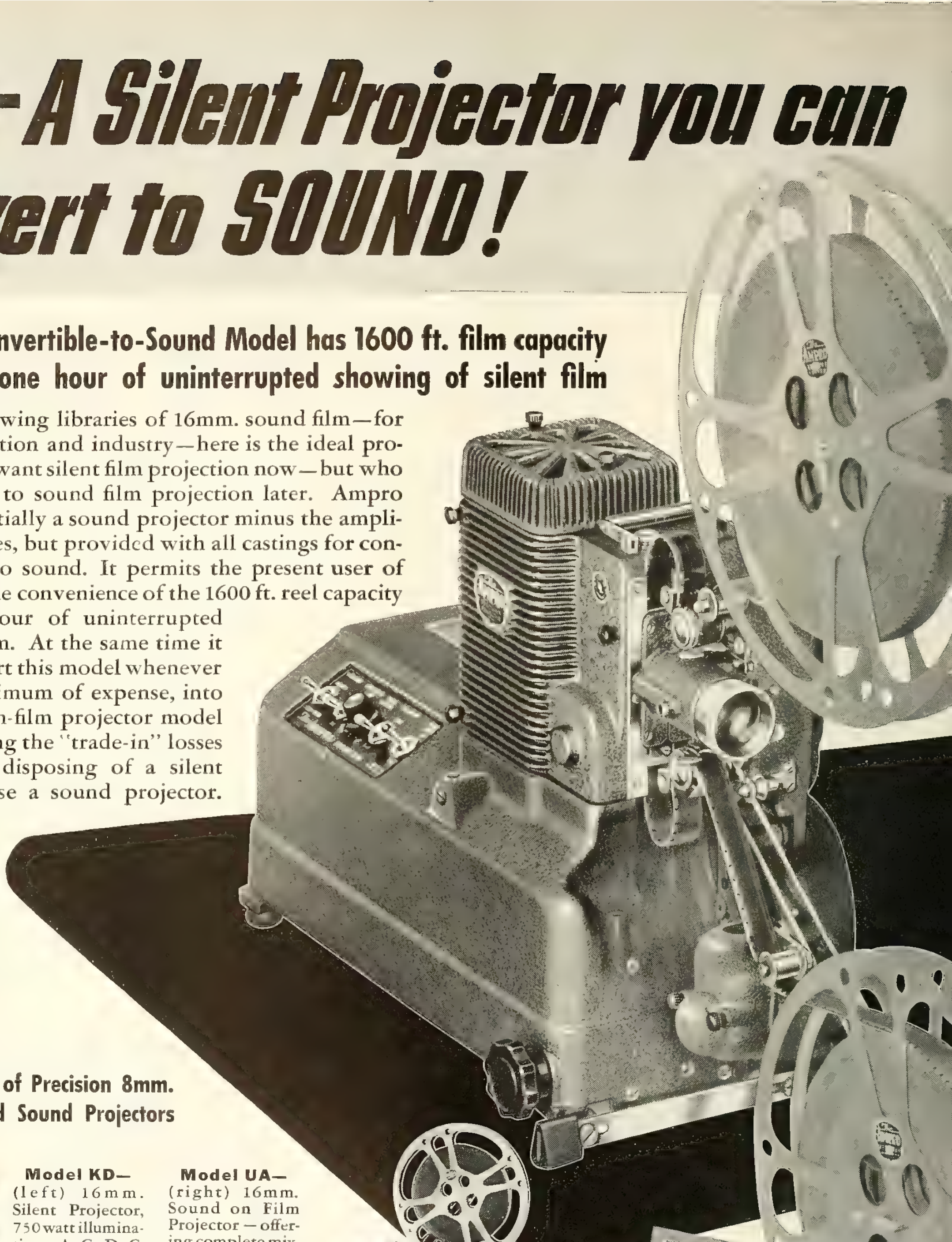

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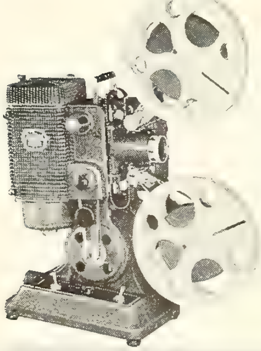

Model KD— (left) 16mm. Silent Projector, 750 watt illumination, A. C.-D. C. motor, automatic rewind. Pilot light Reverse Pictures, Still Pictures, Attached Folding Reel Arms, Centralized Controls, F1.6 Super Lens and numerous other features.

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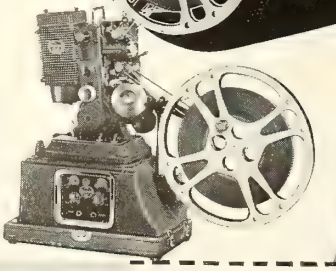

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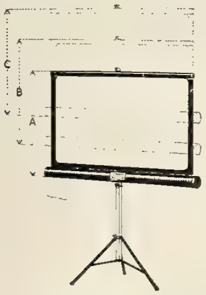

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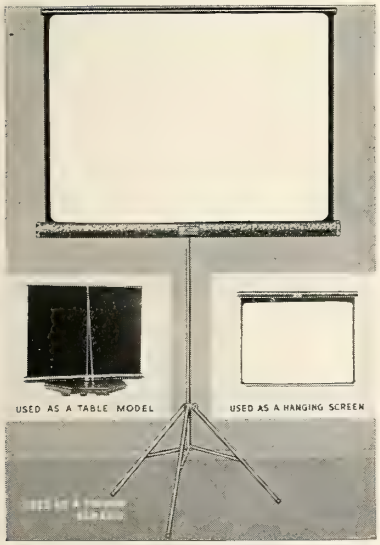

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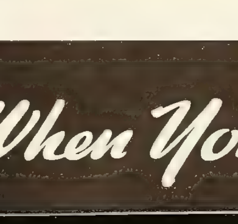

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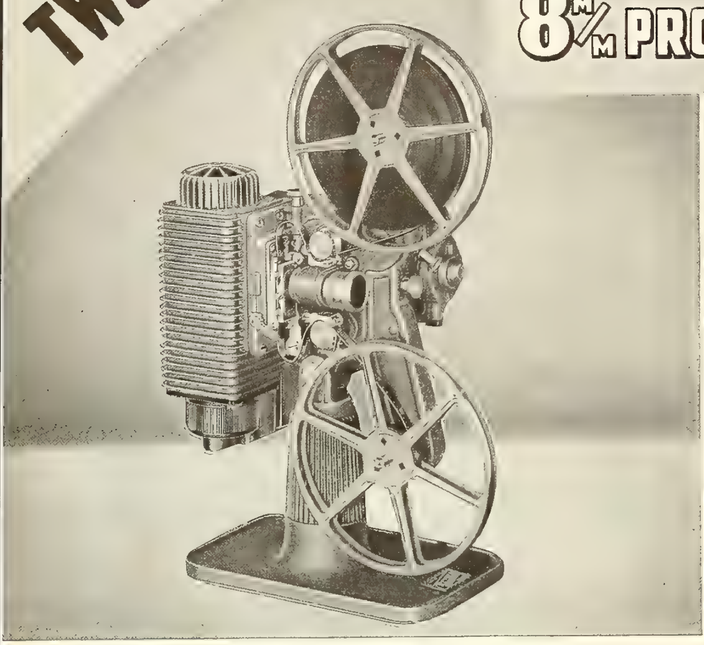

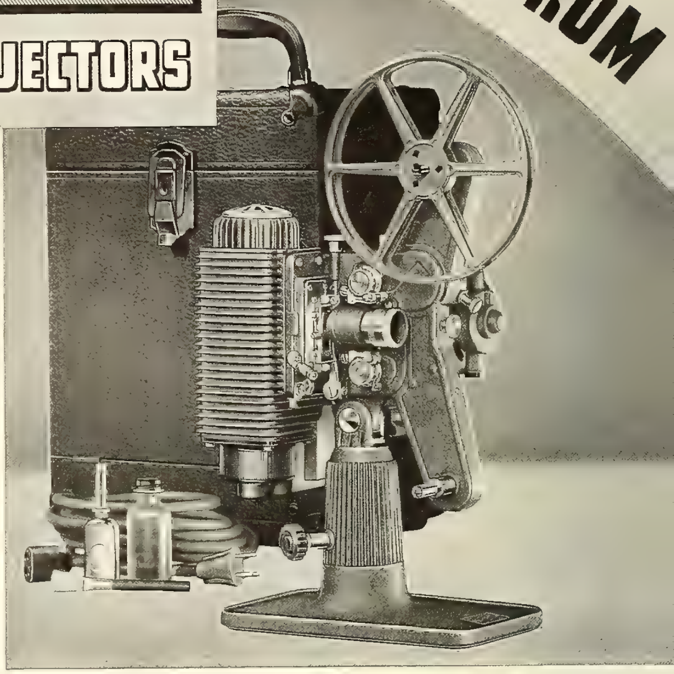

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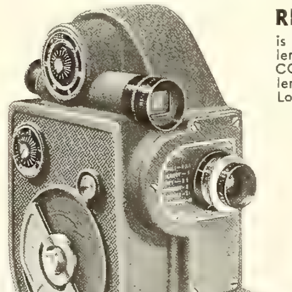

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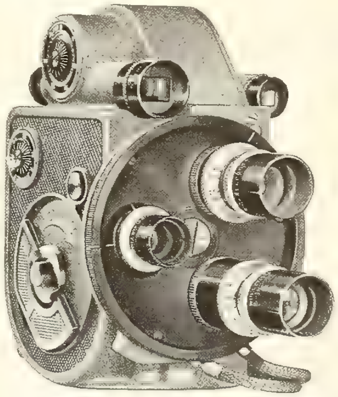

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The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays.

Alert for fair play

SEVERAL incidents in the last two years, as well as others earlier, have shown two things. The first is the fact that personal movie makers cannot afford to relax their vigilance in watching proposed legislation; the second is the proof that has been given, time after time, that lawmaking bodies understand fair play and that they will act according to it, when they get a plain explanation of how proposed laws would violate it.

Some of the men and the organizations that make their living by projecting 35mm. movies seem to have adopted the idea that, because theatrical motion pictures are commercial enterprises, non theatrical pictures should also be entirely commercial. This idea is as absurd and as unfair as would be the claim that, because some persons are paid for making music in public, all musical performances should be commercial. Acting on this unreasonable concept, commercial projectionists have repeatedly induced local and State legislators to present ordinances and laws that would hamper the freedom of personal movies.

When the Amateur Cinema League has learned of these attempts, it has joined with other international and national bodies, in urging local non theatrical projectionists to make representations to local lawmaking units. In every instance of which the League has knowledge, these local representations have been wholly successful. In one case, a proposed municipal ordinance was never reported out of committee; in two others, the proposed ordinances were withdrawn from consideration by the city councils involved, at the instance of their proponents. Only once, did such a proposal come to a vote—in New York—and it was roundly defeated in the lower house of the State legislature.

Two things have been needed, in all these incidents. Personal movie makers have had to inform lawmakers that their reasonable rights were about to be invaded and lawmakers have had to be given sincere and sensible reasons for the refusal of the proposals. No substitute for vigilance and vigorous action on the part of individual non theatrical projectionists has been found. Lawmakers have rightly demanded that they be shown explicitly why the proposed laws were unfair.

It is to be hoped that commercial projectionists have seen by now that personal movies have stout defenders and that there is no opportunity to slip involved legislation past the amateur watchdogs. Amateurs have no objection, whatever, to efforts of organized commercial projectionists, in dealing with their own employers and in safeguarding the public welfare, to urge better legislation. All they ask is that, in these efforts, commercial projectionists remember that the use of non theatrical movies is largely not commercial and not subject to commercial restriction.

Movie amateurs and organizations that use substandard film must keep their eyes open in their communities, knowing that they can depend upon the fairness of lawmaking bodies to do the just thing, if amateurs point out what would be unjust. We must never fail to be alert for fair play.

TH

ERICAN
HOME THESE TWIN

• Garth McMasters, hero, Chester Glassley, producer director, and Billie McMasters, heroine, of *The Will and the Way*, return from outdoor location scene.

• Below, Chester Glassley explains a scene to Billie McMasters and to Bill Luttrell, who plays the rôle of a quack doctor. The 8mm. frame enlargements from *The Will and the Way* were taken in sequence from the picture. They are continued on page 14.

T. D. Mallison, jr.

WILL AND THE WAY

• Editing rushes for *The Will and the Way*

J. D. Mallison, jr.

Maxim Award winner tells how he made prize film on 8mm.

CHESTER GLASSLEY

LAST year, when a daughter was born to the wife of a young friend of mine, I immediately hit upon the idea of building a cine story around the birth of the baby. The subject seemed to be unbeatable. But how could it best be treated? How could such a customary, biological occurrence be made to bristle with action and excitement—that is, for the audience?

I had to have action above all things, because the tempo of a previous movie of mine had been severely criticized. That film was loosely constructed, and I recognized the fact afterward—but afterward was too late. It was too long; it took two reels to cover ground that could easily have been covered in one. It dragged in spots and frequently repeated itself in sense, if not in action. All these were mistakes by which I intended to profit.

So, *The Will and the Way*, even before its central theme was conceived, was primarily slated for an action film — an action film, mind you, centered around the birth of a baby!

Both Garth McMasters and his pretty wife, Billie, had worked with me before, so that my major casting problem was solved practically at the same instant that the baby and the idea were born. In searching for a plot upon which to hang my scenario, I recalled that Garth McMasters had had training and experience in the prize ring. A fight! There was my nucleus for action! A prize fight for *money*—money to pay for the baby!

From there on, it was easy. The hero and his wife would be poor. The husband would be chivalrous. Nothing would be too good for his wife, so he would employ the best obstetrician available. But to pay for this, he would have to earn quick, extra money.

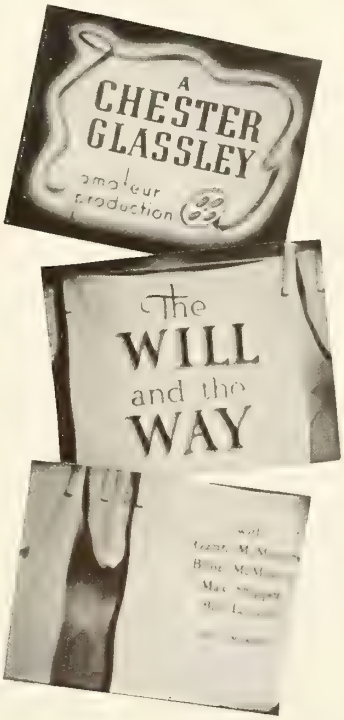
So it was that Bill Jones (my hero's name in the movie) set out to build up his bank account by means of a national magazine contest, a pie eating race, an amateur night on the stage, an aquaplane ride, a motorcycle hill climb and a fight in a prize ring. Certainly that would provide enough action to occupy the major portion of a single fifteen minute reel!

The background of this central theme was simple enough. I introduced a clumsy, inebriated "quack," whose appearance disgusted the wife. This character established a reason for the couple to seek a prohibitively expensive specialist and likewise added a touch of comedy to the opening scenes. From that point, the plot developed itself—the husband's shy interview with the famed obstetrician of his wife's choice, the accumulation of the fee, the final payment, the delivery of the baby and the eventual happy ending brought about by the doctor's kindhearted refund of the money as a gift for the child. The whole story seemed to be particularly adaptable to amateur treatment. It was simple, straightforward, exciting and human.

The cast was the least of my worries. Garth McMasters and his wife not only appear well on the screen, but they also are pleasantly amenable to direction. For the other, and less important, rôles, I made selections from among my friends. And even my severest critics admit that every member of the supporting cast acquitted himself nobly. In fact, much of the success of the picture can be credited to their cheerful, inspired cooperation—and the production of *The Will and the Way* was almost as much fun as the preview screening of it.

[Continued on next page]

• Frames from opening titles of *The Will and the Way*. Lead and credit titles were lettered on cards prepared to look like diapers. These were hung on a line and moved past the camera, to introduce a new title. The bottom frame shows the credit title as it enters.



TH WILL AND THE WAY

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CHESTER GLASSLEY

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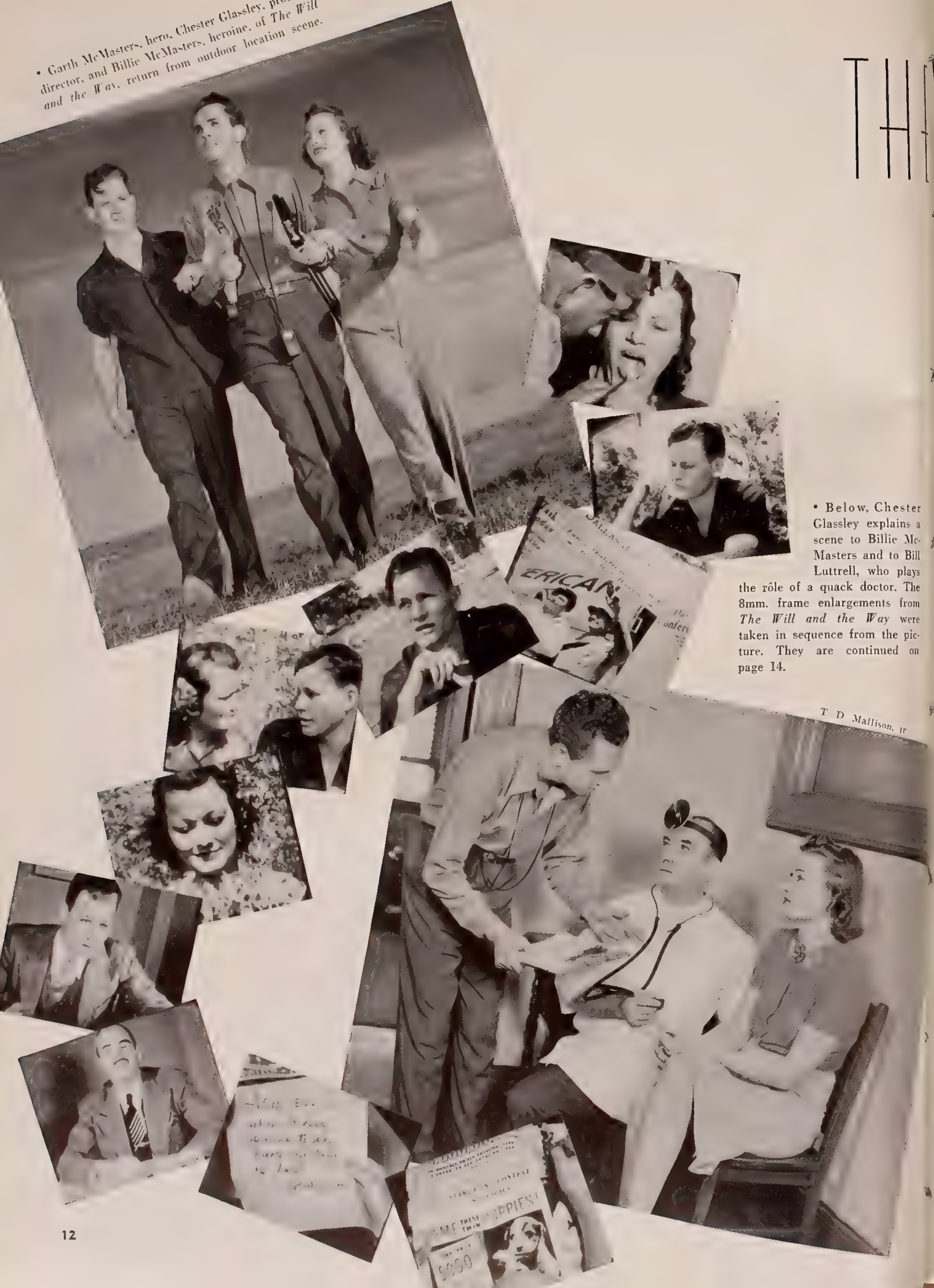

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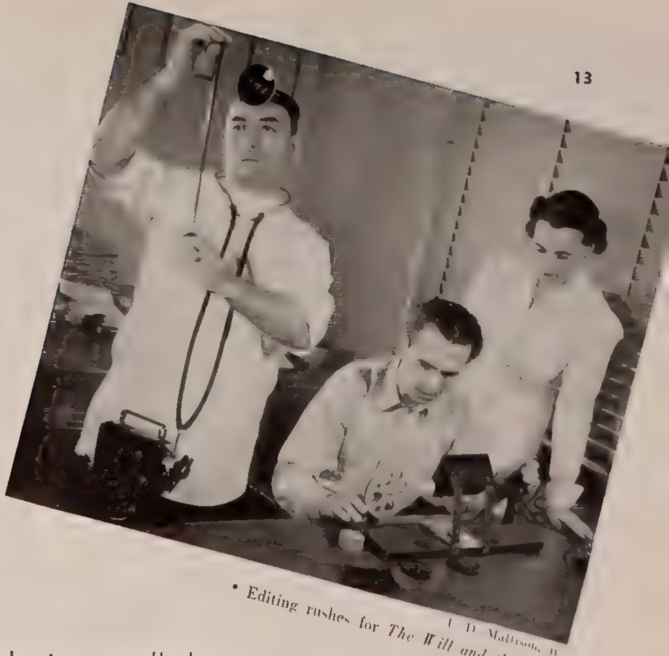

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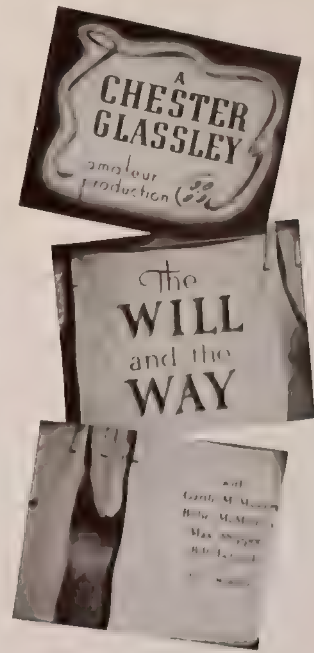


T. D. Mallison, jr.

BIG FIGHT TONITE
EXTRA EVENTS!
$50.00 IN CASH
DYNAMO KID

DELIVERY ROOM

• At left, a production "still" from *The Will and the Way*. The frame enlargements continue the presentation of the high lights of the picture.

Once the script was prepared and the casting completed, the shooting was relatively simple. At the last minute, I chose Kodachrome instead of black and white film, in order to enhance the visual beauty of the production; after I had done so, I reworked my scenario, to include closeups and medium shots exclusively. I did this for two reasons. I wanted to focus attention on the persons in my story and I wanted to be sure of clear, sharp contrasts. While 8mm. color is amazingly effective and remarkably accurate for its size, one obtains a better and clearer scene when the distances from the subject to the camera are fifteen feet or less. By restricting myself to close and near shots for the most part, I sacrificed none of my story and captured the total effect of Kodachrome coloring in all its full blown beauty.

In shooting the film, I made few departures from stock camera tricks. I discovered that a Wesco Fadette, attached to the focusing mount of my Eastman Model 60, enabled me to make smooth fades, to indicate transitions between sequences and to designate passages in time without employment of titles. I made a few double exposed scenes, which I carefully measured by means of my footage indicator. In the montage sequence, I included animated effects, which were achieved by staccato taps on the exposure button.

We always learn something when we shoot our way through a movie script. My most interesting lesson, when I filmed *The Will and the Way*, was the result of employing "fake" shots—short cuts to realism, by means of artificiality. These, I discovered, were very successful.

For example, to make the brief scenes which called for Bill Jones to appear on the stage of a theatre and sing to the accompaniment of a ukelele, I stood Garth McMasters upon a table against a neutral colored wall. I spotlighted his head and shoulders with a pencil flood light, which produced scenes with grotesque shadows in the background. When one sees the shot, he takes it for granted that the actor is standing in a spotlight in front of a backdrop in a theatre. Many of my friends have pleased me by asking the name of the theatre in which the scene was filmed.

The short sequence depicting the birth of the baby in the delivery room of a hospital actually was filmed in a number of various, widely separated settings. A closeup of the face of the patient, presumably upon a delivery room table, actually was filmed while the actress was lying on a mattress placed on the floor of her home.

The scenes of the attendants scrubbing their hands were enacted in the kitchen of a physician who appeared nowhere else in the cast of the picture. The scene of the attending obstetrician, who is shown clad in his sterile gown as he affixes his mask, was filmed in the waiting room of an advertising agency. A plain white wall for a background and controlled lighting gave the illusion of a hospital. A shot of the tense, expectant father was made with a simple panel of translucent glass, in the door of an office building, serving as the background. Yet all these scenes, presented in rapid succession, create such a realistic effect that another friend of mine, who is a doctor, inquired at the conclusion of a screening of the picture, "Tell me—how in the world did you ever get into a delivery room?"

In writing the script for *The Will and the Way*, I tried to plan scenes that would tell most of the story in pantomime, and I inserted titles only for purposes of presenting dialog. Thus the action was emphasized. I believe that a short movie loses much of its smoothness when it is punctuated by too many titles.

In planning scripts, we amateurs who must work without sound should give ingenuity and resourcefulness a broad hand. In a way, the absence of sound is an advantage which I think we should develop intensively. Modern movie audiences, conditioned to an almost complete absence of titles, are annoyed by frequent interruptions in action, which may be caused by the presence of expository titles between scenes.

For the execution of my lead title assembly and the end title, together with the colored background against which they appeared, I had fortunate access to the services of Malone Studios, first rate commercial artists here in Dallas, Texas. A three dimensional effect was achieved when I mounted a painted background upon a wall and suspended the titles in front of it. The titles were lettered on cards designed to represent diapers, and these were hung upon a string by means of toy clothespins. On positive stock. I made several tests of the movement and

[Continued on page 35]

OFF THE HOME BASE

Precautions for those who take their films visiting

EDWARD P. ELLIS, ACL

If they have not done so already, your friends will approach you any day now, with the suggestion that you "drop around to the house and, oh yes, bring your machine and a few films." The average movie maker feels rather flattered to think that he has at last received public acclaim; let us suppose that, if you are asked to show your films, you, too, feel the urge to venture away from home with projector and screen.

It makes little difference whether or not the show is in a friend's house, in a lodge room or in a banquet hall. The basic rules are the same. What's more, they are not complicated.

The success of any show is dependent upon advance planning, and, if you give a little thought to the program, you will be amply rewarded. First consideration should go to the audience. For, if you are wise, you will plan your program to fit your audience's tastes. If you are to show your films to a family gathering, you will want one sort of show, while a specialized group of winter sports enthusiasts or medical men would want to see a different sort of program.

Next, consider the emphasis to be given to the movie part of the evening's entertainment. Are the films to comprise the entire program, or will they be relegated to the end of the evening? The answers to this and similar questions will determine the length of the movies selected.

If your shows at home are running smoothly, the chances are ten to one that the reason is that you know the exact location of every piece of equipment or item of household furniture that you might use in any part of the performance. It follows, then, that it is much simpler to handle a show away from home if you can duplicate the apparatus that you use at home.

The projectionist presenting movies away from home cannot count on obtaining help from non movie making friends, even though it is enthusiastically offered. If Jim or Bill is going to connect cables, or set up the projector for you, the chances are that, when the big moment comes, Jim or Bill will be otherwise engaged.

The movie maker must aspire to be a self sufficient projection unit, ready for any and all emergencies. So plan to carry the projector, a long and heavy extension cord, a sturdy table or stand, several spare takeup reels, a rewinding device (if one is not incorporated in the projector), a splicer with *fresh* film cement, at least one spare projection lamp, lens tissue and a gate cleaning brush and, if you are affluent, lenses of varying focal lengths, along with the best screen that you have.

One may be tempted to save himself the bother of carrying a screen, but this decision would be unwise, for, if you rely on a club or even a friend to provide the screen, you will seldom find that its surface is clean and white and highly reflecting. It is likely to be too small or too large for your purpose. If you are showing your movies in a hall or auditorium, you may find that the most suitable spot for the projector is at such a distance from the screen that the image either is greatly larger than the screen provided or that it fails to fill it by a large margin. In the case of more formal presentations, it is always advisable to examine the auditorium a few days in advance.

It is on this point that the average man goes wrong. Instead of planning the installation carefully, he waits until the last moment to make the setup. The results are likely to be nothing short of chaotic. The projector is placed so low that every late comer casts his shadow upon the screen, and one reel turns out not to be rewound, ready for projection. The house lights, to cap the climax, flicker off and on with a morbid propensity for non cooperation. Perhaps the show doesn't even get started, the projector having been connected to a source of power which went off with the house lights!

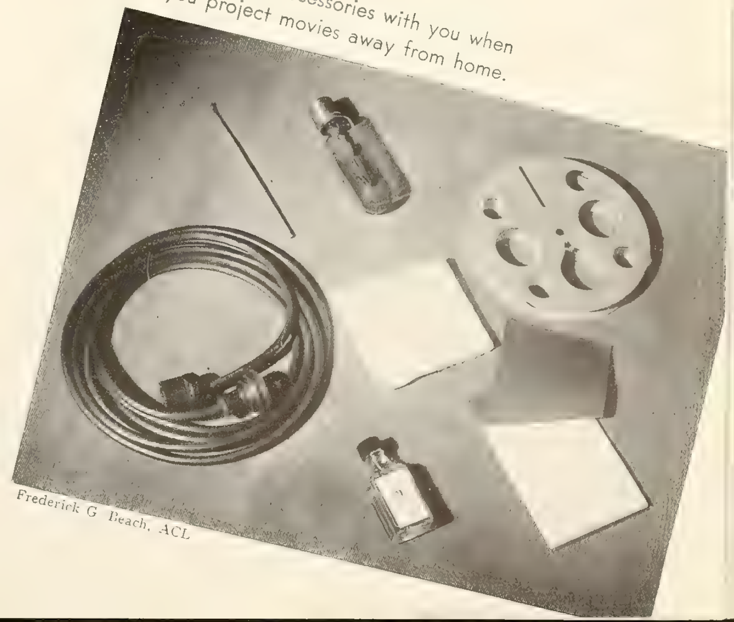
Consider, on the other hand, the case of the man who gets to the auditorium early and sets up his projector stand at the right location. He clamps the projector firmly to the stand and, on a near by table, he carefully stacks the reels in the correct order. A flashlight and a projection lamp, in its box, join the films. Next, the extension cord is run to an outlet which is known to be on a circuit fused separately from that of the lights. The screen is erected next and, with the right focal length lens in place, the first reel is projected. The operator makes a short tour around the hall, to see if the picture can be viewed readily from any position.

Then, if the film is familiar to the movie maker, the setup is complete. If not, he will run through the entire program at least once. This practice does more to develop peace of mind than any other expedient. After this operation, the filmer can rest in peace until just before show time.

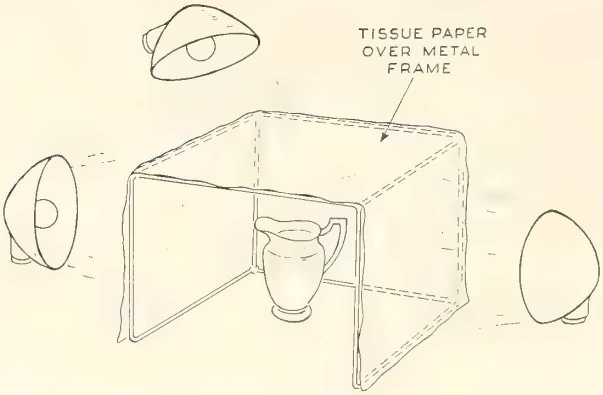
If the projection crew consists of two persons, the optimum condition exists, for smart operation of the house lights and the curtain (if there is one) add immeasurably to the overall effect. If our filmer is alone, he should locate the projector near the light switch or find a trustworthy assistant. A code of signals should be agreed upon, and a hand "cricket" or the flashlight can be used for their transmission.

[Continued on page 38]

Take these accessories with you when you project movies away from home.



Frederick G. Beach, ACL



Frame draped with diffusing material to avoid reflections on metal subjects

The Clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Eliminating high lights When bright objects, such as silverware, are to be filmed, the movie maker may find that the reflections on the surface of the object are so brilliant that they would spoil the picture.

Still photographers solve this problem by building a light framework of wire or wood and by draping over the frame a light material, such as tissue paper or tracing cloth, that will diffuse light. The subject is then placed within the box thus made, which is uncovered on one side, to give to the camera an open view. The lights, placed on the outside of the framework, as shown in the drawing, illuminate the subject without producing a glare.

Flashes If your pictures are marred by light flashes, which occur just before or just after the end of a scene, do not blame the trouble on the film or the processing laboratory. It is quite certain to be a fault of the camera. These flashes are usually the sign of a minute light leak, which is so tiny that it does not fog the film as long as it is running through the camera, but the cumulative effect of which may become evident when the film is motionless for a time. These tiny leaks are very rare, but they may be extremely difficult to find.

One ingenious amateur made a systematic search for an elusive leak and found that, by placing a sheet of bromide paper (enlarging paper for "stills") in the camera in a darkroom, then by taking the closed camera out into the sunlight, he was able to track down the trouble. The paper, when developed, showed where the light was entering the camera, and it was then a simple matter to fix the leak. As a rule, it will be best to send the camera back to the manufacturer, to undergo tests and repairs, but, in some cases, the mechanically minded movie maker can effect the repairs himself.

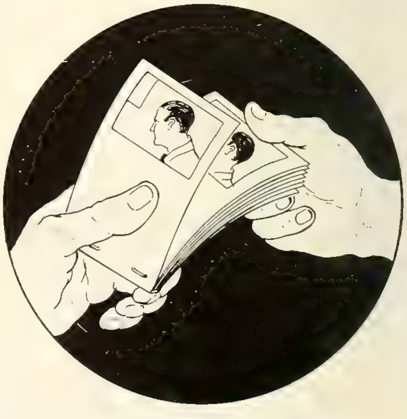
Rewind Eight Owners of 8mm. magazine cameras have discovered that they are able to run film backward in the magazine and thus easily to produce double exposures and dissolves. This feat is done by filming the first scenes of the double exposure and then taking the magazine out of the camera, turning it over and putting it back in place. The lens is then covered and the camera is operated. By this procedure the film runs backward. After the desired length of film has been rewound in the camera, the magazine is removed, turned over to its former position and inserted in the camera for the second exposure.

There is one tricky point in connection with this maneuver, and that is the action of the footage indicator. Running the film backward in this way does not subtract from the footage shown on the dial, but it will add to that amount. If you keep this point in mind, you will not have difficulty in knowing just how much film remains in the camera after a double exposure operation.

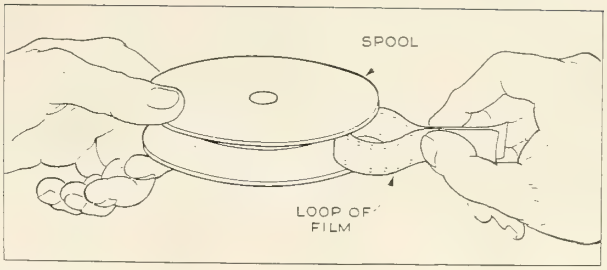
Flip books It is not difficult to produce, from a shot in one of your movies, a book of frame enlargements, arranged in a sequence, so that the scene will appear to be in motion when the book is flipped under the fingers. Enlarge every other frame of a given piece of action and bind the enlargements together, as shown in the drawing. The enlargements must all be the same size and must be bound firmly together in the same relative positions. If the action is somewhat slow, you might enlarge only every third frame, instead of every second one.

No clippings If your splicer is of the type which allows the tiny clipped ends of film to drop through to the editing board, you may have been annoyed with the problem of removing them from the space between the splicer and the board. Generally, they collect during editing and then, later, if the board is tipped, they will slide out and fall on the floor. To remedy this situation, cut a hole directly under the splicer in the bottom of the board, so that the clips will fall through on the table. Put a piece of newspaper underneath the splicer; then, when you finish editing operations, put away the splicer, and the detritus will remain on the newspaper, which can be gathered up and thrown into a wastebasket.

Fading glass It is easy to make a fading glass from two pieces of clear glass and a strip of adhesive tape or Scotch photographic tape. The glasses should be cut into pieces about two inches wide and seven inches long. Clean both pieces thoroughly and, by using a lighted candle to produce soot, proceed to darken one glass. Leave one end of this glass clear and, beginning about two inches from this end, apply the soot to the rest of the glass in successively heavier coatings. Thus you can make a glass evenly graduated from opacity to transparency. The next step is to place this in contact with the clear glass, so that the



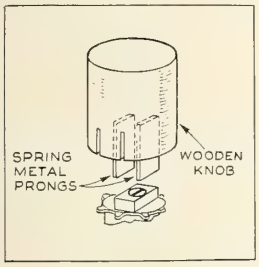
Flip book made with frame enlargements



The clearance of a camera spool can be tested quickly

soot covered side is protected. Bind the two together, with tape along the edges. In *The Clinic*, in May, 1940, MOVIE MAKERS, will be found a description of a holder for fading glasses, which makes their use a simple matter.

Sprocket knob If you use a Ciné-Kodak Special, you may have occasion to thread the film chamber when it is detached from the camera. Under this circumstance, the only way in which to test the threading is to turn the sprocket by hand. Although the sprocket is so designed that you may turn it with your fingers, it is rather difficult to hold it firmly. Hence a special wooden knob, which will fit over the sprocket hub and which may be gripped readily by the hand, is a convenient accessory.



Knob that fits over sprocket of film chamber of Cine-Kodak Special

The knob, which is applied only when one wants to turn the sprocket, may be of any convenient size. A diameter of about one and one half inches and a height of about one inch are suggested. Two thin saw cuts are made in one end of the knob, and these are spaced so that, when metal strips are forced into them, the ends of the strips will just fit over the raised oblong part of the sprocket. The resultant device, illustrated in the drawing here, may be quickly slipped over the sprocket top when one desires to test the film flow. After the test, the knob is removed, and the chamber may be placed on the camera, to run off the leader as you wish.

Spool clearance Very careful movie makers check the clearance on their takeup spools, so that they will be positive that no film jams will occur because of a bent flange. Spools are checked at the factory, but occasionally they are bent in service. A short strip of film, held as shown in the sketch, can be passed between the spool flanges, and thus one can make sure that they have not been pressed together. If the sides have been bent, the straightening must be done very carefully and accurately.

"Stills" too If you shoot "stills" while you are making movies, you may find it convenient to mount your still camera on your movie tripod. A simple method of doing this is to use one of the spring clamp, ball and socket, camera mounting devices that are sold for clamping still cameras to the backs of chairs or to edges of tables. This clamp can be screwed to the tripod leg near the top; as it has its own flexible joint, it will permit the still camera to be tilted in any direction.

Tele ski shots A telephoto is invaluable in following the rapid action of skiing with a movie camera. Set up your camera on a tripod, near the bottom of a slope, in a position in relation to the ski run so that you can catch the skiers coming in a diagonal line toward you. If possible, rehearse the action before you film. Ask a skier to come down the slope and try to follow him, centering his body in the frame as you "pan" the camera. It will be necessary to "pan" the camera through only a short arc, because, by using a telephoto, you can shoot the action at considerable distance from the camera. The telephoto will enable you to get plenty of usable footage before the skier reaches the camera.

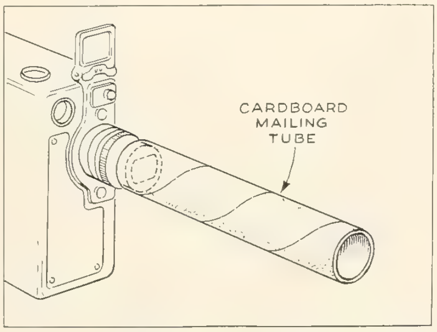
Emergency vignetter Now and then, one finds use for an iris device, which will permit the exclusion of all the camera field except a round spot in the center of a frame. Some cameras are fitted with masks and slots, to achieve this effect, and mask boxes are sometimes used for the purpose; but, if one has neither of these aids, he may use an ordinary cardboard mailing tube. The tube is simply slipped over the lens. The size of the picture area left in the center of the frame will depend on the diameter and length of the tube, as well as on the focal length of the lens on the camera. Best results are obtained by blackening the inside of the tube. Use a long handled brush and some India ink or flat black paint.

Have you worked out any new and clever ideas to aid in your movie making? Have you built any new gadgets or improved on some old ones? If you have and if they have not appeared in print, send them along to The Clinic. *A usable item with pictures or sketch will bring you four dollars. Send in your ideas!*

Sound control The proper control of sound volume may be a problem to the users of dual turntable outfits. If the sound outfit is placed close to the projector, it is difficult for the operator to estimate the loudness of the sound, because of the noise of the projector. Furthermore, because speakers are directional, the sound is loudest when one is directly in line with them. If a second person is available to operate the projector, it is best to have the turntables placed somewhat to one side of the room, away from the projector and away from a position directly in line with the loud speaker. Then the turntable operator will have a better idea of the best sound volume for the audience.

Icy note If you are fortunate enough to live in a part of the world where frost coats the win-

[Continued on page 30]



A simple means of producing vignettes

Cinema Club of the Brooklyn Edison Club, ACL

• Cinema Club of the Brooklyn Edison Club, ACL, shooting current production, *Double Trouble.*

• Members of the Ra-Cine Club, of Racine, Wisc., at a recent meeting.

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Hartford sees Maxim winner In keeping with a tradition established in 1937, the Hartford Cinema Club, in Connecticut, presented early last month the Maxim Award winner of 1940 at a gala screening held in honor of Mrs. Percy Maxim Lee, ACL, donor of the award. On the same program with *The Will and the Way,* 1940 Maxim Award winner, by Chester Glassley, the club presented a selected number of Ten Best award winning films as follows: *Three Wishes,* by Earl Cochran; *Before the Wind,* by James H. McCarthy, ACL; *Fluffy, the Kitten,* by Grayce and Kenneth F. Space, ACL; *Wildflowers,* by Robert P. Kehoe, ACL.

All the pictures were accompanied by music presented on the double turntable. James W. Moore, ACL, League continuity and club consultant, was a guest of the Hartford club at the screening and spoke briefly about each of the pictures.

Contest in Brooklyn With ten entries in two classes, members of the Brooklyn Amateur Cine Club, ACL, recently concluded that group's third annual contest at a social gathering held in the Hotel Bossert, club headquarters. The awards, in order, went to the following.

Class A: John Larson, ACL, for *They Discover America;* Fred Koch, ACL, for *Flowerland;* H. M. Guthman, for *Peace and Freedom.* Class B: F. S. Sinclair, for *Autumn in New Hampshire;* Sam Fass, for *Sam Fass Visits the Fair;* Irving Gittell, for *Pipe Dream.*

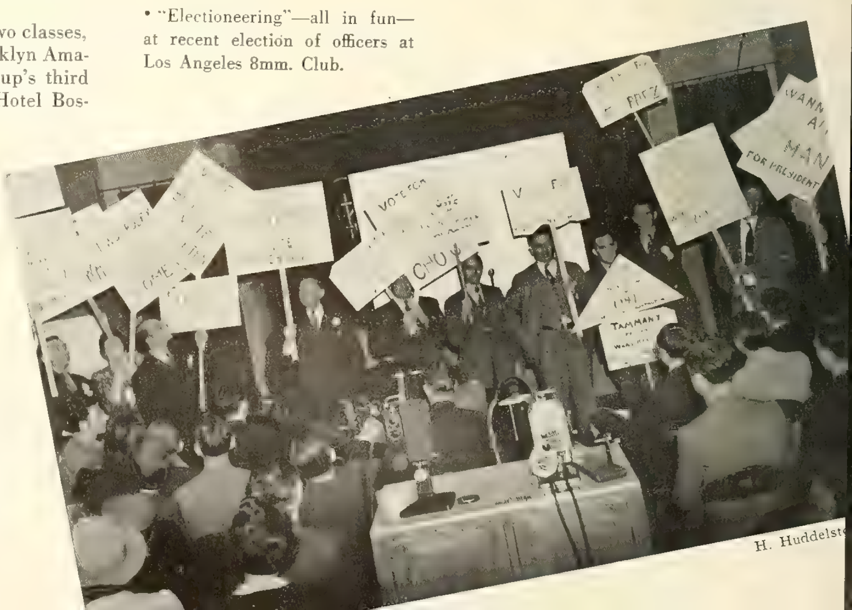
The contest was judged by the consulting staff of the Amateur Cinema League.

Tulsa is host Nearly eighty members and guests of the Tulsa Am-Mo Club, in Oklahoma, braved rain and cold recently to attend the first annual Guest Night program staged by that group. Featured on the program were a fifteen minute talk, *Exposure Meters and How to Use Them,* by Lloyd Goodison; a short 8mm. film, *Exposure Meters and Filters;* a forty minute lecture, *Filming in Honduras,* illustrated with Kodachrome slides, by Dr. Lowell R. Laudon, of the University of Tulsa; a screening of *Royal Visit, Halifax,* from the League's Club Library. Dr. Ira T. Parker, membership chairman for the club, was in charge of arrangements, with J. B. Close handling the generous publicity afforded the meeting by the local press and radio stations.

Schenectady studies *How We Judge the Ten Best* was the subject of a discussion given by James W. Moore, ACL, of the League's staff, at a recent gathering of the Schenectady Photographic Society, Cine Group, ACL, at club head-

[Continued on page 43]

• "Electioneering"—all in fun—at recent election of officers at Los Angeles 8mm. Club.



H. Huddelst

• *Scenes from "Sahuaroland," first film to be edited by author from summer's shooting.*

16mm. scenes and photographs by Frank E. Gunnell, ACL

Planning for editing

A report of actual work that is now in progress

FRANK E. GUNNELL, ACL

NOW the "fun" has begun! And this time the word means work, for that long awaited six months' trip throughout much of the United States and Mexico is now over. Here, on our editing desk, is a pile of more than forty 100 foot rolls of 16mm. Kodachrome, plus several hundred 35mm. Kodachrome "stills" and a batch of black and white still pictures to be developed and enlarged. Some fun, eh? I guess that we won't have much trouble in knowing what to do with those "long winter evenings!"

An analysis of the editing job ahead of us will give you some idea of what we did with six months and a lot of film.

In the first place, we realized long before our long trip began that the so called "running travelog," in which the pictures take the audience from place to place, usually in a somewhat disconnected manner, was not for us. After all, we planned to cover some 18,000 miles, by automobile and railroad, and to shoot several thousand feet of film. Even a "super super travelog" couldn't cover all that ground without becoming dreadfully boring. Then, too, we made a couple of running travelogs some ten years ago and quickly abandoned them in favor of more limited and restricted subjects which we call the "travel study."

Our decision was to make a number of separate travel studies of particular regions along the way. Each film would be complete in itself, but we decided also to make a number of 35mm. Kodachrome "stills" which might be projected between the presentation of one movie and the next.

Thus it would be possible to screen one or two reels of movies on one phase of our trip and then to screen several slides that would bridge the gap between this movie and the next. We planned to score our movies with music on the double turntable, but to limit narration to the period during which the slides are being shown. Thus we should avoid the familiar "running comment" that accompanies so many travel films—usually to their detriment.

We had numbered all our film boxes before we mailed them to the processing station and we had kept brief notes about each roll as it was exposed, so that, when we started to edit, we were all set to group them by subjects and to wind them on 400 foot reels. This procedure would enable us to give our movies a preliminary "once over" on the projector.

We sorted the film into piles representing separate subjects, and here is a tabulation of the material available:

Subject	*Footage*
Florida	600 feet
New Orleans	100 feet
Mexico	1,000 feet
Solar Eclipse	100 feet
San Antonio Zoo	100 feet
White Sands of Alamogordo	100 feet
Chiricahua National Monument	100 feet
Sahuaroland	400 feet
Grand Canyon	600 feet
Yellowstone Park	1,000 feet
Adirondacks	400 feet

We found that it took all of two

[Continued on page 38]

Fig. 1

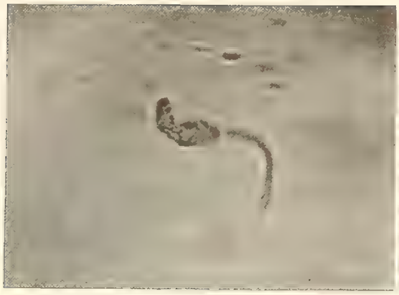
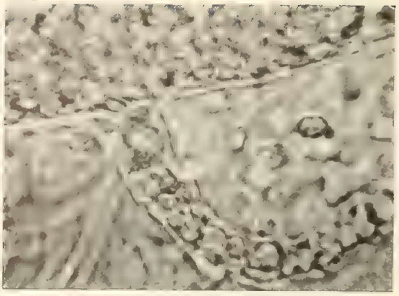


Fig. 2



• *Left, frame enlargement of 8mm. movie made with microscope. Right, frame from 16mm. color movie of microscopic subject.*

CINE MICROGRAPHIC TECHNIQUE

A discussion of the method of filming with microscopes

HARRIS B. TUTTLE

MAKING motion pictures through a microscope, or cine micrography, as the art is generally known, was somewhat limited in scope until a few years ago. The advent of 16mm. and 8mm. cameras, together with the availability of faster and finer grain film, has contributed much in lowering costs, so that it is no longer an expensive pastime.

Making good pictures of microscopic subjects is truly an art, for one must not only be a fair movie maker, but also a fairly good microscopist, to obtain the best results. So, as a hobby, it is in the advanced amateur class—advanced, but not necessarily expensive.

The equipment required may vary, from an 8mm. camera with an *f*/3.5 lens and a twenty to twenty five dollar microscope to an elaborate movie camera and the most expensive microscope manufactured. The important thing is that one can begin making movies through a microscope for a total outlay of only sixty dollars.

Recently, Dr. Oliver McCoy, of the University of Rochester, School of Medicine, returned from a year in China, where he went to study, at first hand, the Oriental blood fluke *(Schistosoma japonicum)*. Dr. McCoy had with him a Ciné-Kodak Eight, with an *f*/3.5 lens, and he made several hundred feet of the people afflicted with this parasite. While he was examining several of the worms under a microscope, the idea occurred to him of trying to make a motion picture of them. He loaded his camera with regular Eastman Ciné-Eight Panchromatic Film and opened the lens diaphragm to *f*/3.5. To illuminate the specimen, he used rays of sunlight which fell on the microscope mirror. He rested his camera lens lightly on the microscope eyepiece and pressed the button. The result (see Fig. 1) was some of the finest and most interesting 8mm. microscopic movies that I have seen.

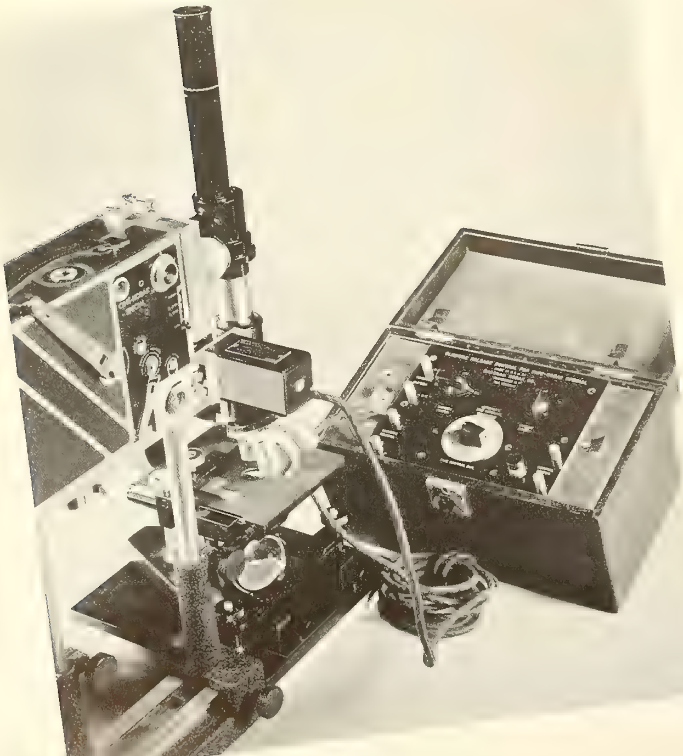
On the other hand, Dr. Stafford Warren, of the same university, used the Ciné-Kodak Special, the Bausch and Lomb micrographic camera stand and observation eyepiece (beam splitter) and Type A Kodachrome film, to make slow motion pictures, in color, of the capillaries in the mesentary of a rabbit—something never before accomplished on a warm blooded animal. (See Fig. 2.)

In general, however, the quality of results obtained will be more or less proportionate to the quality and flexibility of the equipment used.

While, obviously, one is limited in the number and types of subjects that can be filmed with less expensive cameras and microscopes, practically everything seen satisfactorily through the microscope can be filmed. In many instances, movies of microscopic subjects made at regular camera film speeds, or with fast or slow motion, reveal a great deal of important data not seen by the eye when an operator is using the microscope. Important, too, is the fact that it is possible to project motion pictures many times and that numerous persons can see the projected action, while only one person can look into a microscope at a time.

From my own experience, I should say that, regardless of type of camera or microscope employed, the Bausch & Lomb camera stand and observation eyepiece specifically designed for this work are invaluable. This outfit (see Fig. 3) consists of a sturdy stand so designed as to fit most popular makes of movie cameras, and an observation eyepiece. The eyepiece fits into a standard lens adapter, which replaces the regular camera lens. This observation eyepiece permits one to see the field of action at all times

Fig. 3



• *Camera, microscope and electric release ready for use.*

during the taking of the picture. It permits accurate focusing and framing and allows one to start or stop the camera at the proper time, so that only the desired action is filmed.

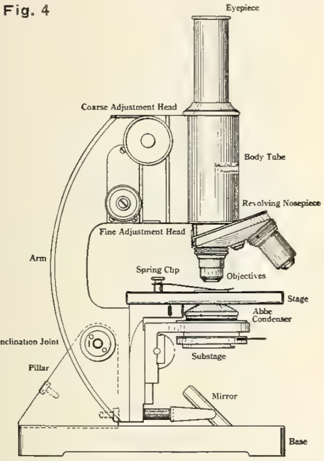
For filming fairly large specimens, crystals, insects and other subjects visible to the naked eye, one does not require an expensive microscope. Specimens of this size are usually filmed at low magnification (about ten to fifty times on the film), and acceptable results have been obtained with low priced cameras and microscopes.

The higher the magnification, the more necessary it becomes to use better cameras and microscopes with color corrected lenses, with sturdy supports for both camera and microscope, so that they can be adjusted to good optical alignment.

For high magnification and oil immersion work, the best microscopes available should be used, because, with high magnifications, there is less depth of field, and every adjustment becomes more critical.

In both high and low magnification work, the best for the purpose is a camera that has a reflex finder, for accurate framing and focusing, a slow motion feature, which permits slowing down microscopic action too rapid for the eye to follow and which can be equipped with the electric release control for making time lapse movies of slow action. The electric release operates automatically, without the necessity of constant attention. (See Fig. 3.)

Fig. 4



Mechanical Construction of the Microscope
Courtesy Bausch and Lomb

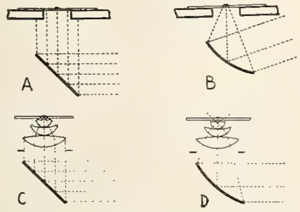
• *Principal features of the microscope.*

A microscope consists primarily of an objective lens, an eyepiece, a stage on which the specimen is placed, a substage condenser lens and diaphragm and a mirror. (See Fig. 4.)

Light from some extraneous source, either daylight or artificial, is permitted to fall on the mirror. The mirror element contains mirrors on both sides—one is a plane mirror, the other a concave (on most microscopes). If the substage condenser is removed, either mirror may be used. The concave mirror will then give the more concentrated beam of light of the two. The plane mirror, with or without the substage condenser, is used for visual observation.

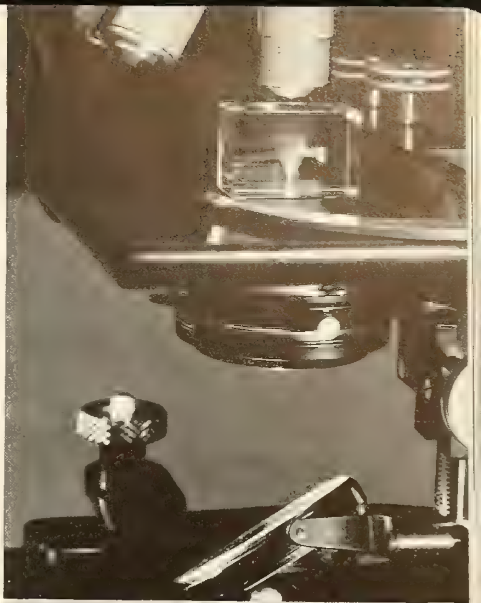
When the substage condenser is employed, the plane mirror is used (see Fig. 5—A, B, C, D). In adjusting this part of the equipment for photography, the cone of light should be concentrated and so focused that the brightest spot of light, or the end of the cone, is brought to focus in the plane of the specimen. This point can be seen visually, by blowing smoke into the light rays above the microscope stage, or by using a block of uranium glass (one costs about five dollars) which scatters the rays sufficiently to make their path become visible. (See Fig. 6.)

Fig. 5



• *A. Plane mirror, no substage condenser (visual work). B. Concave mirror, no substage condenser (low power movie work). C. Plane mirror and condenser for movies. D. Wrong method.*

Fig. 6



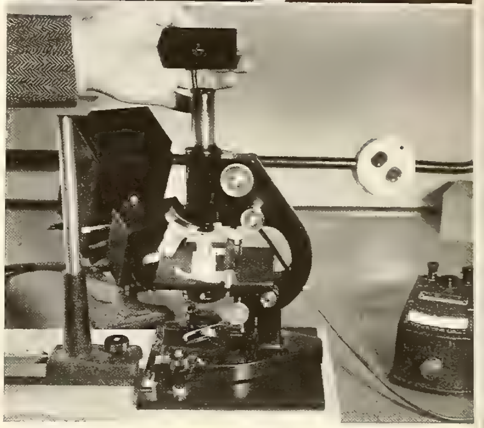


Fig. 7

• *Top, the use of uranium glass. Bottom, light sensitive cell unit and galvanometer used for measuring light intensities through specimen.*

Microscope objectives are similar to camera lenses, except that they are of shorter focal length for high magnification work. Such lenses range from 1.5mm., 3mm., 4mm., up to about 55mm. in focal length. The 16, 32, 48 and 55mm. objectives are used for low magnification work on large specimens, and the 1.5, 2 and 4mm. objectives for high magnification, in filming objects invisible to the naked eye.

To obtain the very best optical conditions, a different focal length substage condenser lens should be used with each different focal length objective. An example of this is the three lens divisible Abbe type of condenser. In other words, the substage condenser lens should be of such a focal length as to be about the same distance below the specimen as the objective is above. Only in this way is it possible for the objective lens to collect the maximum of light passing through the specimen, and also to obtain the best definition.

To bring the specimen to a visual focus, it is necessary to use a microscope eyepiece. For visual work, this eyepiece can be made to magnify the field seen by the objective from about four to twelve and a half times—the four, five, seven and a half and ten times are those most generally used.

In filming through a microscope, it is not essential to have both a magnifying eyepiece and a camera lens. While pictures can be made through both lenses, the presence of the two does not improve the definition or contrast. The introduction of additional surfaces of glass may cause flare and a general flattening of the movie image. The microscope objective acts as a camera lens, and it can be adjusted to focus the microscopic specimen directly on the film. However, when the observation eyepiece is used in this way, a special additional eyepiece is necessary in the microscope, so that specimens can be refocused during the filming.

One of the chief difficulties in obtaining good microscopic pictures has been the elimination of vibration. While some of this difficulty is reduced in making motion pictures through the microscope, as compared to its importance in making still pictures, nevertheless it is a factor which must be considered.

Vibration caused by large trucks, trains or automobiles passing within a couple of hun-

[Continued on page 30]

Scenes from "Roll Out, Fire Fighters," dramatic color film

16mm. scenes by Strafford Wentworth, ACL

PRACTICAL FILMS

The non theatrical movie as used for various purposes

LAURENCE S. CRITCHELL, jr.

"Roll Out, Fire Fighters"

With the cooperation of the United States Forest Service, Strafford Wentworth, ACL, of Palermo, Calif., has just completed a two reel color film, *Roll Out, Fire Fighters,* dealing with the work of the Forest Service, in preventing forest fires and in controlling them once they have started. The illustrations on this page give some idea of the spectacular character of Mr. Wentworth's subject. On 800 feet of 16mm. Kodachrome sound on film, he has managed to show every branch of the Forest Service in action.

The picture opens with introductory scenes taken at the headquarters of the Service. It then goes into the field, showing Forest Service men watching acres of timberland, hour after hour, for the first signs of smoke. A minor conflagration is sighted, and one man is dispatched to put it out. At larger fires, more men are called from headquarters and from volunteer stations throughout the neighboring countryside, until at last all the power of the Forest Service, with its facilities for taking care of an army of men in the field, has been brought into play.

Showings for the film are tentatively scheduled for the Smithsonian Institution and the National Geographic Society next month.

China Carries On

News of visual education in beleaguered China comes from M. C. Swen, of the Department of Visual Education of the University of Nanking, ACL, China. Mr. Swen, who is in the United States on a grant from the Rockefeller Foundation, to study production technique and the use of educational pictures here, reports that nearly two thirds of the important visual instruction centers in China are working at full capacity, with no prospect of activities being discontinued in the near future.

The two latest films of the University of Nanking, *Chinese Salt Wells* and *Life of People in Sikong,* are among seven subjects which Mr. Swen brought to the United States with him and which are being left here for distribution at a later date. Both films are 400 feet of 16mm. black and white silent.

Up to the present, over 43,000 feet of 16mm. silent educational films have been made by the University of Nanking. Difficulties have been tremendous since the start of the war. The University has had to move to the West, to Chengtu, and from there has had to send all films by air express to Hongkong for processing, often with months of delay en route.

Air raids have been interrupting all work since the early part of the war and, in Szechuan, they became so frequent that cameras and films had to be moved into underground caves for safe keeping. But, as the raids became regular, working schedules could be timed to avoid them, and the demand for subjects has increased month after month.

Educational Picture Conference

Nineteen films were used to illustrate teaching points at the Second Conference on the Educational Production of Motion Pictures, held at Ohio State University, November 19 and 20, 1940, according to a report from the Bureau of Educational Research at that University. Among films shown by League members were *Making Lime on the Farm,* by George F. Johnson, ACL, of

[Continued on page 42]

Making movies pay

There are jobs waiting for you in your community

KEN JONSON

IF you "can't quite afford" that new lens or gadget, look around for a movie job in your community! You will be surprised at the many opportunities for the movie maker to pick up a few extra dollars.

The heads of local clubs and lodges, law enforcing agencies and lawyers, the presidents of the county fair boards and the heads of industrial concerns are excellent prospects for part time money making activities in movies. Most of these officials are fully aware of the value of motion pictures in their work. They are quick to recognize the importance of having a capable cameraman on whom they can rely for valuable pictorial records.

The local Junior Chamber of Commerce of my city received recognition as the outstanding Junior Chamber in the State. One of the major accomplishments on the basis of which this organization received the award was the management of a parade, commemorating the 85th anniversary of the city. The judges estimated the success of the parade by studying a movie record of it—a film that I made on behalf of the local Junior Chamber of Commerce. Making such a movie is fun, it adds a few dollars to your filming budget and it serves a real civic purpose. Such movies are important as records of the present and as history in the future.

Don't go out on such an assignment "cold," without any plans. At least outline the shots which you feel should be included in the movie. Study the program and pick out its important phase; learn when and where outstanding events will be held.

Many unexpected subjects will turn up, and you can include them in your film; but you must have some definite idea of the activities that are likely to make the best scenes and you must plan to catch them. Don't station yourself on some high vantage point and forget the closeups. Closeups will add life and variety to the record.

Unique indeed is the community which does not have its quota of crime and accidents. Pictures are one of the most effective means of presenting evidence, and they are accepted in most courts. Hence the sheriff, chief of police or an attorney who has obtained a motion picture of the re enactment of a crime or accident has a powerful weapon for conviction in his hands.

Even if the officer or attorney is a movie maker himself, he usually would prefer to have somebody else take the pictures for him. The testimony of an outsider, concerning the method of taking the picture and its authenticity, carries greater weight with a jury than that of a person connected with the case.

The jury in a criminal case will more readily accept a picture as a voluntary re enactment if somebody outside testifies that the prisoner was not under compulsion when the picture was taken. In damage cases, a counsel prefers not to take the picture himself,

[Continued on page 40]

Ken Jonson

Scenes of subjects filmed by the author in spare time movie making for profit

CINÉ-KODAKS *AND* CINÉ-KODAK FILMS.

WINNERS...ag

IN THE A.C.L.'S "TEN BEST FOR 1940," INCLUDING THE MAXIM MEMORIAL AWARD, ALL TEN OF THE FILMS WERE CINÉ-KODAK FILMS, AND EIGHT OF THE TEN CAMERAS WERE CINÉ-KODAKS

TOP honor among home movie makers for 1940 has been given Chester Glassley, of Dallas, Texas. His film, "The Will and the Way," was selected by the Amateur Cinema League for the 1940 Hiram Percy Maxim award. Mr. Glassley used Kodachrome Film and a Ciné-Kodak Eight-60.

Of the other nine movie makers whose work placed among the A.C.L.'s "Ten Best for 1940," four used 16 mm. Kodachrome, three used 8 mm. Kodachrome, and two used a black-and-white Ciné-Kodak Film. Cameras used by these winners included a 16 mm. Magazine Ciné-Kodak, two Ciné-Kodak Eights, and four Ciné-Kodak Specials.

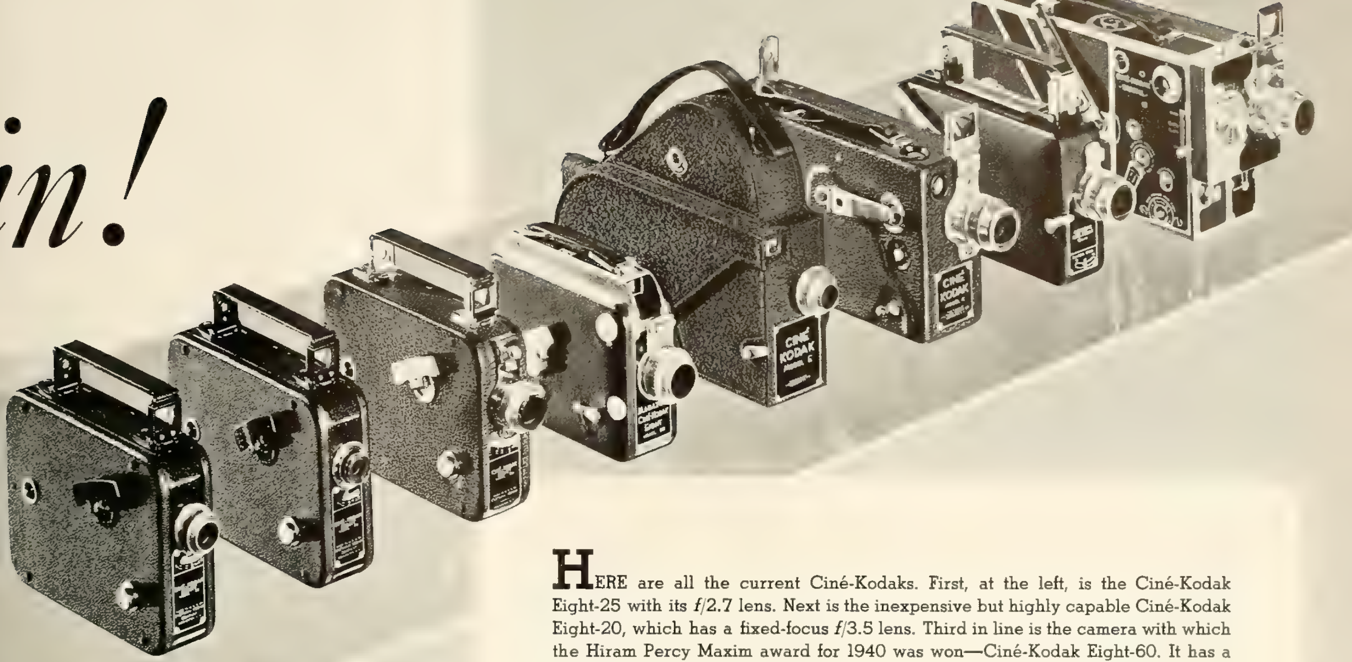
So again this year Ciné-Kodaks and Ciné-Kodak Films are proud to have had a part in the creation of most of these distinguished home movies. To be selected and used by the country's outstanding artists in the amateur field is an honor. It also imposes responsibilities.

To those beginners and veterans who have their eyes on a place among the Ten Best for 1941 — here's luck, and the promise that Ciné-Kodaks, Ciné-Kodak Films, Kodascopes, and all their accessories will give you the same dependable quality as that on which the winners for 1940 relied.

EASTMAN KODAK COMPANY

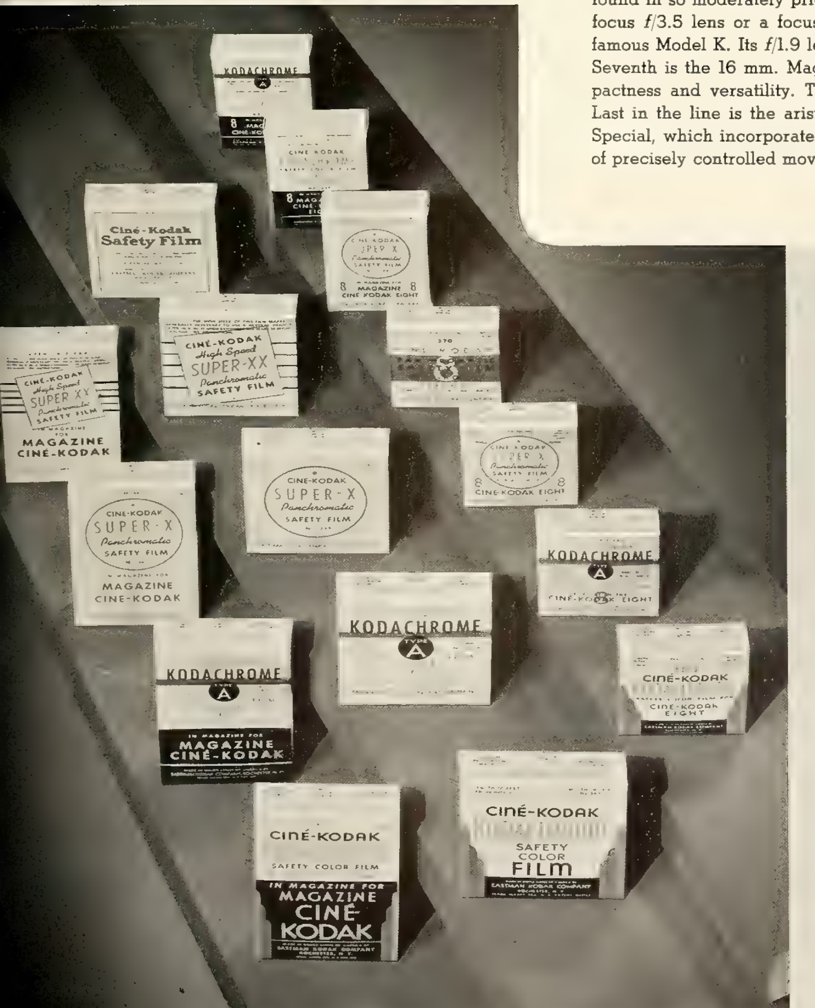
ROCHESTER, N. Y.

in!



HERE are all the current Ciné-Kodaks. First, at the left, is the Ciné-Kodak Eight-25 with its $f/2.7$ lens. Next is the inexpensive but highly capable Ciné-Kodak Eight-20, which has a fixed-focus $f/3.5$ lens. Third in line is the camera with which the Hiram Percy Maxim award for 1940 was won—Ciné-Kodak Eight-60. It has a focusing lens rated at $f/1.9$. Fourth, is the remarkable Magazine Ciné-Kodak Eight, featuring three-second magazine loading, multiple speeds, interchangeability of six accessory lenses, and many another useful capability.

Fifth is the 16 mm. Ciné-Kodak Model E, embodying many features not usually found in so moderately priced a camera. Model E is available with either a fixed-focus $f/3.5$ lens or a focusing $f/1.9$ Kodak Anastigmat lens. Sixth in line is the famous Model K. Its $f/1.9$ lens may be replaced by any of seven accessory lenses. Seventh is the 16 mm. Magazine Ciné-Kodak, a remarkable combination of compactness and versatility. Takes seven wide-angle or telephoto accessory lenses. Last in the line is the aristocrat of 16 mm. motion picture cameras, Ciné-Kodak Special, which incorporates or can be equipped with every facility to the making of precisely controlled movies in exacting, highly specialized work.


KODACHROME
Ciné-Kodak Safety Film
CINÉ-KODAK SUPER X Panchromatic SAFETY FILM
CINÉ-KODAK High Speed SUPER-XX Panchromatic SAFETY FILM
MAGAZINE CINÉ-KODAK
CINÉ-KODAK SUPER-X Panchromatic SAFETY FILM
KODACHROME TYPE A
CINÉ-KODAK EIGHT
CINÉ-KODAK
CINÉ-KODAK SAFETY COLOR FILM
IN MAGAZINE FOR MAGAZINE CINÉ-KODAK
CINÉ-KODAK SAFETY COLOR FILM

These are the Ciné-Kodak Films

KODACHROME, the magnificent color film, available in two types, Regular for daylight movies and Type A for movies by Photoflood light. For 16 mm. cameras Kodachrome is packed in 100- and 50-foot rolls and in 50-foot magazines. For 8 mm. cameras there are 25-foot rolls and magazines.

16 MM. SUPER-X is a black-and-white film of exceptional clarity, brilliance, and fineness of grain. In 100- and 50-foot rolls and 50-foot magazines.

16 MM. SUPER-XX is *the* speed film for indoor work or outdoors in poor light. Excellent general quality, too. In 100- and 50-foot rolls and 50-foot magazines.

16 MM. SAFETY PAN is intended for use when the special capabilities of the other films are not needed. In 100-foot rolls only.

8 MM. SUPER-X. This is the speed film for 8 mm. work. In 25-foot rolls and magazines.

8 MM. PAN. This is the original wide-latitude, fine-grain 8 mm. film which made "Eight" movies both possible and popular. In 25-foot rolls only.

CINÉ-KODAKS *AND* CINÉ-KODAK FILMS...

WINNERS...again!

IN THE A.C.L.'S "TEN BEST FOR 1940," INCLUDING THE MAXIM MEMORIAL AWARD, ALL TEN OF THE FILMS WERE CINÉ-KODAK FILMS, AND EIGHT OF THE TEN CAMERAS WERE CINÉ-KODAKS

TOP honor among home movie makers for 1940 has been given Chester Glassley, of Dallas, Texas. His film, "The Will and the Way," was selected by the Amateur Cinema League for the 1940 Hiram Percy Maxim award. Mr. Glassley used Kodachrome Film and a Ciné-Kodak Eight-60.

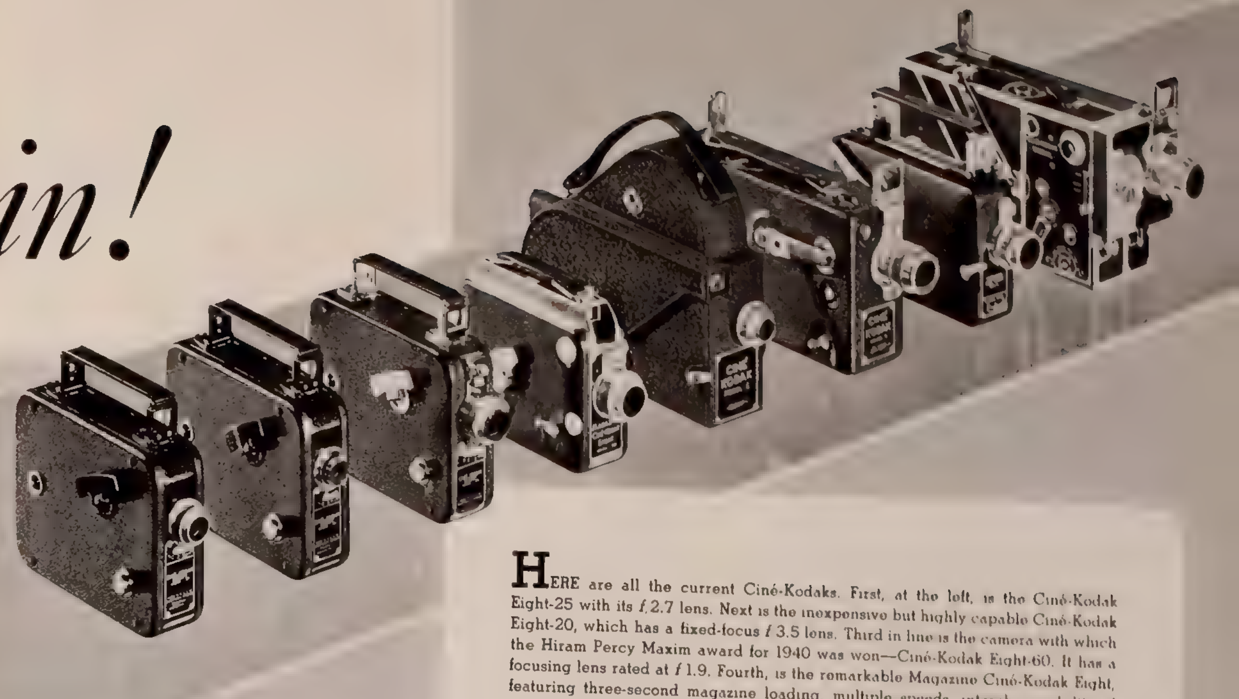
Of the other nine movie makers whose work placed among the A.C.L.'s "Ten Best for 1940," four used 16 mm. Kodachrome, three used 8 mm. Kodachrome, and two used a black-and-white Ciné-Kodak Film. Cameras used by these winners included a 16 mm. Magazine Ciné-Kodak, two Ciné-Kodak Eights, and four Ciné-Kodak Specials.

So again this year Ciné-Kodaks and Ciné-Kodak Films are proud to have had a part in the creation of most of these distinguished home movies. To be selected and used by the country's outstanding artists in the amateur field is an honor. It also imposes responsibilities.

To those beginners and veterans who have their eyes on a place among the Ten Best for 1941 — here's luck, and the promise that Ciné-Kodaks, Ciné-Kodak Films, Kodascopes, and all their accessories will give you the same dependable quality as that on which the winners for 1940 relied.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



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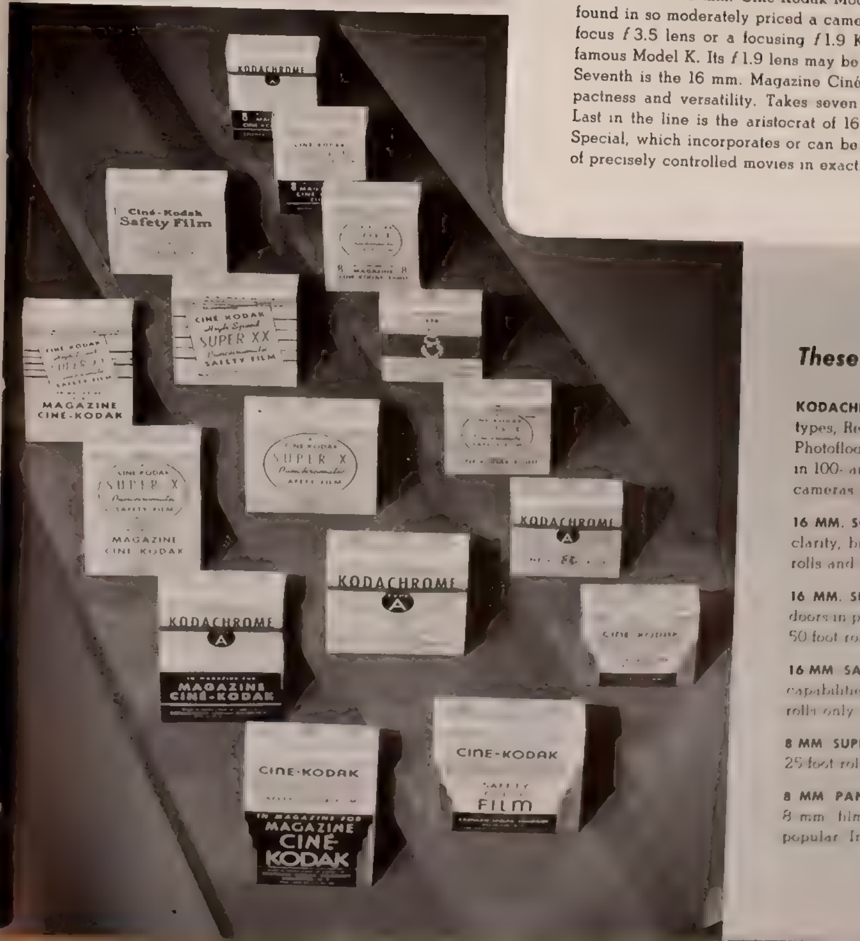
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FILMS FOR YOUR OWN PROGRAMS

Wide variety may be had for home and club shows

JAMES W. MOORE, ACL

THE church and the school are not the only users of substandard motion pictures as an important adjunct of their activities. Although there is an increasing interest in these phases of film presentation, by far the greatest volume of film offerings still is to be found in the straight field of entertainment. Clubs, lodges, granges, sports groups and the individual home projectionist are splendidly served when it comes to "putting on a show."

Let us look at the lists. You discover at once that they are so extensive, in both silent and sound pictures, that only the cream of the crop can be mentioned in any short discussion. For an average program, you will want a feature film, a short subject, such as travel or sports, a newsreel and a comedy. Let us take these classes one by one.

In the feature field, you find at once a wide variety of subjects and stars. Claudette Colbert leads one a merry chase in *Transatlantic Merry-Go-Round,* and she is more quietly dramatic in *I Cover The Waterfront.* Robert Young is gallant in *The Red Salute,* while Stuart Erwin is charmingly gawky in *The Palooka.* On the more serious side, you find Robert Donat, in *The Count of Monte Cristo,* with Randolph Scott leading an impressive band of early Americans in *The Last of the Mohicans.* Still other topnotch titles are *Abraham Lincoln, Diamond Jim, Drake the Pirate, Imitation of Life* (there's Miss Colbert again!) and *The Magnificent Obsession,* with Irene Dunne. In the field of widely popular Westerns alone, the available offerings include such leading artists of the shootin' irons as Ken Maynard and his famous horse, Tarzan; Hoot Gibson, Harry Carey, Johnny Mack Brown, Rex Bell and Tim McCoy.

In the rather special group of foreign language features, there have been gratifying advances in the last few years. Today, many of the theatrical screen's great classics are easily available to the non theatrical projectionist. From France has come the piquant *Carnival in Flanders,* the moving *Mayerling,* the gloomy but stirring *Grand Illusion* and the light hearted fun of René Clair in such gems as *A Nous La Liberté.* From prewar Germany, there is the touching study of adolescence, *Maedchen in Uniform,* and the charming *Concert in Tyrol,* while Soviet Russia is well represented with the great *Potemkin, Road To Life, Chapayev* and *We Are From Kronstadt.* All these, of course, are made intelligible to English speaking audiences by the insertion of dialog titles over key scenes.

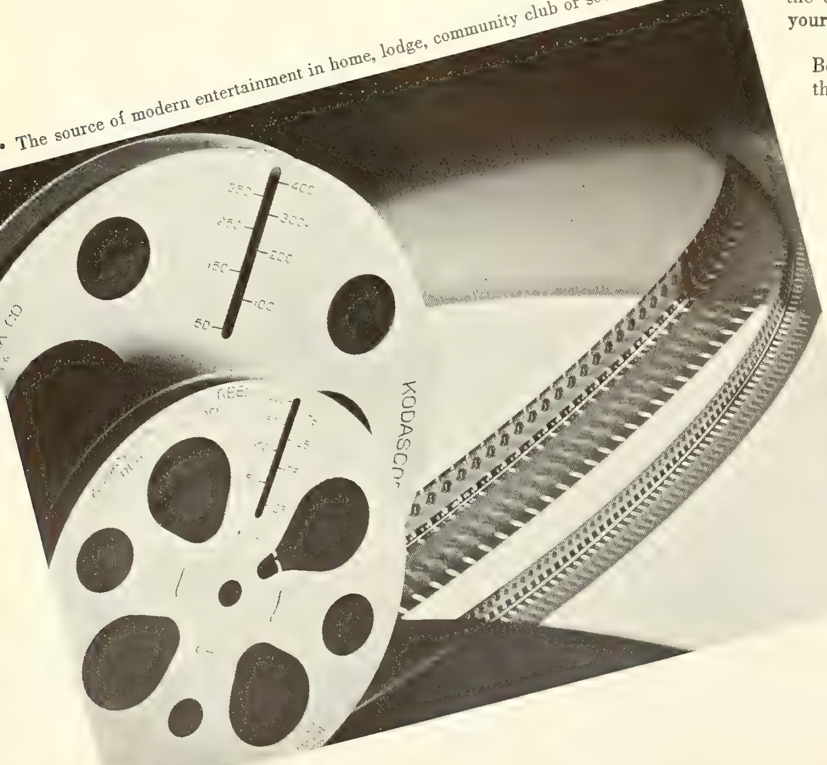
In the field of short subjects, the selection is, if possible, even wider and more catholic. You may carry your audience, by way of film, on a short or long cruise, from deserts to the Côte d'Azur and into any civilized country—and even to some reputed not to be. Here, color has entered the non theatrical field, to bring added beauty and wonder to the far places of the earth.

The famous Quintuplets can charm you and your guests, in a series of reels tracing their historic development, while the equally treasured Shirley Temple can join the party at your bidding.

If you like music, the young hopefuls of the Major Bowes Amateur Hour may compete for your attention with the old masters of the great symphonies and arias. Among the most recent artists to be announced for the non theatrical screen are Jose Iturbi, Mildred Dilling and the Coolidge Quartet.

In sports alone, so popular with many clubs and outdoor groups, you can bring the great of gridiron and green to your home screen. Howard Jones presents twenty five of the country's leading coaches, in a series of exciting and exacting studies of important football strategy. Dr. "Mal" Stevens, famous maestro of New York University, gives you some "inside dope" on the streamlined game of modern football, with the help of the New York Giants. Johnny Farrell illustrates the arts of driving and putting, with a kindly comment on the duffer's chief handicaps. From Grantland Rice alone come more than twenty of his famous *Sportlights,* illuminating the thrills and beauty of everything from boxing to horse racing.

Current news footage, too, is now offered to the non theatrical exhibitor as never before in the medium of substandard films. The fiery end of the *Graf Spee,* the gallant struggle of Finland, the epochal Battle for France, these and other genuinely historic events may be- [Continued on page 40]



• The source of modern entertainment in home, lodge, community club or social organization.

THEY SERVED THEIR CITY

Greenwich students filmed information about water

HARDY FINCH AND ELEANOR D. CHILD

WE started to make a teaching film for our students, but we made a commercial movie as well. That is the story of our water film in one sentence.

How did it begin? Well, it was first just an idea in the brain of an overworked English teacher, who spent many moments supplying the eleven schools in Greenwich, Connecticut, with educational films. She had been hoping that she might find a good film about the way in which a community obtains its water supply, but she had not been able to locate any. One day, the thought flashed into her mind, "Why not make a film about the Greenwich water supply?" And she did just that.

The class in motion picture study that she had been conducting heard her proposal, and those amateur cameramen present shouted with glee. To have the fun of shooting hundreds of feet of film stirred their imaginations. In fact, they had the film planned, shot and edited before the class period was over.

For a while at least, these enthusiastic youngsters were liabilities rather than assets, for they clamored to begin the shooting, when the problems of preliminaries should have occupied their thoughts. However, pedagogy and common sense won, and writing the scenario was begun.

Before much work was done, the pupils discussed what should be included in the film. A brief summary of the proposed film was written, and then one boy in the class started on the full length scenario.

He was the most gifted writer in the group, but he knew almost nothing about scenarios and even less about camera technique. In spite of pedagogical advice to study the later, he plunged with vigor and confidence into his job. No descriptions are necessary to enable you to imagine the first complete script. The production crew looked at pages of shooting directions disdainfully and consigned them to the wastebasket.

"Too bad that the production crew itself does not have a good writer," thought the teacher. Then she and the cameramen started to educate this boy. He learned how to operate the camera, and he accompanied the cameramen on shooting trips. He spent hours in research — interviewing officials and employees of the water company and consulting reference works on the subject. Many valuable suggestions were gleaned from numbers of MOVIE MAKERS.

He talked with teachers who might use the film in their classes. Two of the principal questions that he asked them were: What should be included in a film of this type? How would such a film be used?

The results of this training period pleased everybody, even the most camera minded. This is the way the script looked when it was ready for use:

1. Title **Our Water Supply**
(Superimposed)
(against) Produced by the Motion
(reservoir) Picture Class of the Greenwich High School

2. Credit title. Script writer :......................
Director :......................
Cameramen :......................
:......................
Lighting Crew:......................
:......................
General Assistants :......................
:......................

3. Title. *The school thanks the Greenwich Water Company for its cooperation.*

4. *Close shot.* Water running from a faucet into a glass.

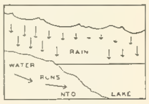
5. *Closeup.* A glass in a hand. *Truck into:*

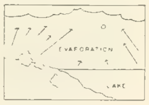
6. Title. *How do we get our water?*

7. *Long shot.* Rain clouds.

8. *Medium shot.* Rain falling into a brook.

9. Title. (Charts showing the water cycle—rain, water running off and evaporation.)





10. *Medium shot.* A small brook.

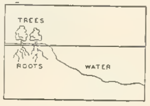
11. *Medium shot.* Two brooks joining, to make a larger brook.

12. *Medium shot.* A waterfall.

13. *Medium shot.* A large stream.

14. *Medium shot.* A stream going into a pond.

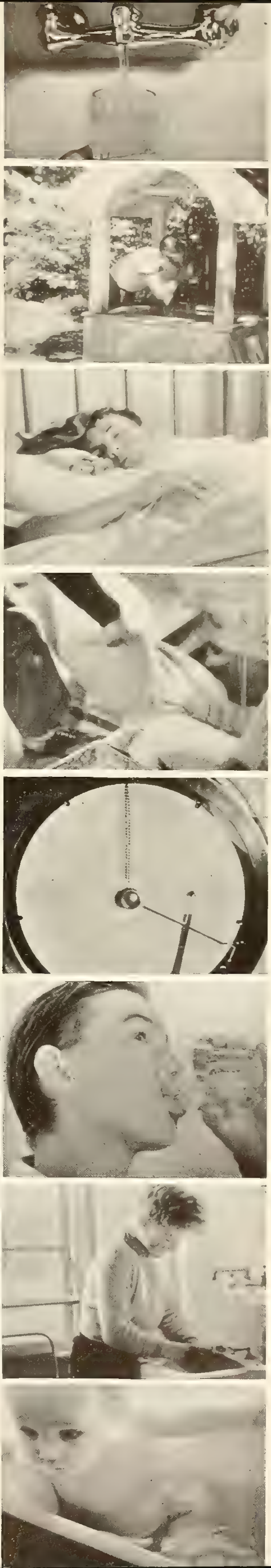
15. Title. *Pine trees hold water and prevent leaves of other trees from discoloring the water.*



16. *Long shot.* Pine trees.

17. *Close shot.* Pine trees. *Fade out.*

18. Title. *Water* [Continued on page 36]



16mm. scenes by Motion Picture Class of the Greenwich High School

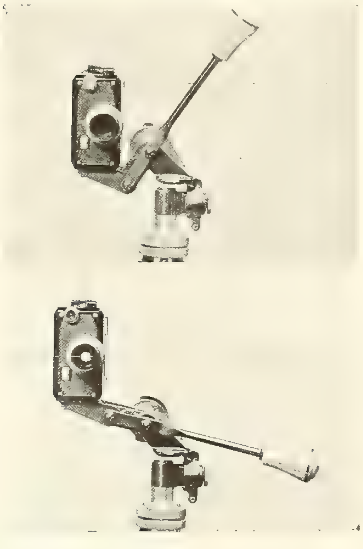
Scenes from "Our Water Supply," script of which is presented here

NEWS OF THE INDUSTRY

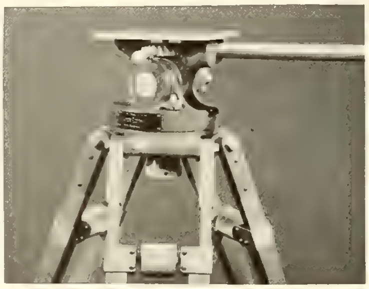
Answers the query, "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Parallax corrector A new compact device, which may be used to eliminate parallax when one sights through the finder of any movie camera, is announced this month by the Johnston Manufacturing Company, Minneapolis, Minn. In use, the camera is attached to the platform of the device by means of the regular tripod socket. The device itself is then attached to the tripod top by the same means. By the use of two adjustable stops, one may set the instrument in such a way that the optical axis of the finder lens is exactly the same as that of the taking lens when the camera platform is moved, through a circular plane, from one position to the other. This may be done with cameras whose finders are offset horizontally, vertically or diagonally. Once set, the device is easily and quickly operated, and it may be reset for any other camera. Scale reference marks may be consulted, to discover the setting for any particular camera after any alteration. The price is $12.50.



Johnston Manufacturing Co. offers device to compensate for parallax

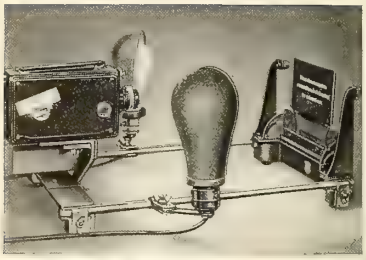


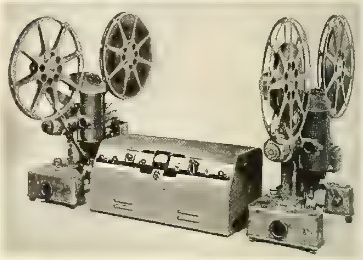
Camera Equipment Company of N. Y. offers professional junior tripod

Kodak 35mm. positive A special film for making black and white positive still transparencies has been made available by the Eastman Kodak Company, Rochester, N. Y. This film, called Kodak Direct Positive Panchromatic, is supplied in thirty six exposure rolls for miniature cameras and in eight exposure rolls for Kodak Bantams. The film is exposed in the camera in an ordinary way and is then processed, to provide a positive transparency for projection, just as in the case of movie film. Its speed is rated at Weston 40 for tungsten, Weston 50 for daylight, and it has a panchromatic emulsion of fine grain structure. A Kodak Direct Positive Film Developing Outfit, containing the necessary chemicals for processing, is offered. The outfit is priced at $3.00; the film, at $1.25 for a thirty six exposure magazine and thirty five cents for the eight exposure roll.

Educational catalog Detailed descriptions of silent and sound films, both in color and monochrome, are grouped under indexed headings in the new Bell & Howell educational film catalog, recently issued. Schools, institutions and individuals that own equipment may obtain this new brochure by writing to the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

The first issue of *Filmo Visual Review*, an interesting, new, eight page magazine devoted to visual education, has recently appeared. Special articles by well known figures in the school film field, as well as informative material on many phases of the subject, are featured in this new periodical. Articles in the first number are *Looking into the Future*, by Professor W. Gayle Starnes, *Motion Pictures a Boon to Athletic Coaches*, *News from the Screening Room* and others.





Top, Bell & Howell Character Titler; below, two Filmosound projectors operate from single amplifier unit

Universalite A new deluxe reflector, mounted on a sturdy stand for studio or special lighting work, is offered by Motion Picture Screen & Accessories Company, Inc., 351 West 52nd Street, New York City. This unit is the Universalite, which features a lamp housing of special design that accommodates bulb sizes from the No. 4 flood lamp to the PS 52, 2000 watt movie flood. It has a focusing device, to center the filament, a swivel adjustment on the reflector and a universal stand in three sections, adjustable to heights from eighteen inches to fifteen feet. The demountable base legs have rubber tired, ball bearing castings. The price of the Universalite, complete, is $57.50.

Film aids engineers The substandard film subject of the Tacoma Bridge collapse, which is included in the recently issued *Super Thrills in the News*, offered by Castle Flms, Inc., 30 Rockefeller Plaza, New York City, is being made the subject of careful study by engineering schools and societies and public works authorities. The most unusual aspect of this subject is the graphic illustration

[Continued on page 45]

FILMS YOU'LL WANT TO SHOW

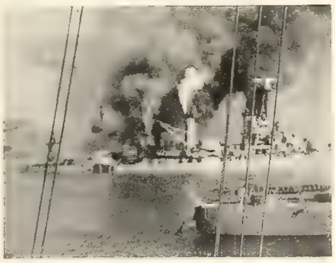
Non theatrical movie offerings for substandard projection

■ *Our Daily Bread,* 16mm. sound on film, running time, seventy minutes, which presents a story of pioneering and adventure, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. This subject, covering one phase of the problem of present day unemployment, depicts the efforts of a small group which seeks to solve the problem of existence, by community farming.

■ *La Marseillaise,* 16mm. sound on film, eighty minutes' running time, is featured by Garrison Films, Inc., 1600 Broadway, New York City. Directed by the famous Jean Renoir, this movie tells the story of the men of Marseilles and of the origin of the marching song which became the national anthem of France. In the narrative are discussions of the causes and culmination of the French Revolution.

■ *The Challenge,* 16mm. sound on film, sixty nine minutes' running time, offered by Pictorial Films, Inc., 1650 Broadway, New York City, is a picture which is especially entertaining to winter sports enthusiasts, for it tells the story of the efforts to climb the famous Matterhorn in 1865. A young Englishman cherishes an ambition to be the first at the top, and he engages an Italian guide to assist him. After a nearly fatal accident, another attempt is made, and the summit is finally conquered.

■ *Mr. Boggs Steps Out,* 16mm. sound on film, running time, sixty nine minutes, offered by Post Pictures Corporation, 723 Seventh Avenue, New York City, is an entertaining story of the success of a plodding office worker who, coming into sudden fortune, yearns for adventure and romance. Seeking an outlet for his talents, he arrives at a little town, where business is practically at a standstill, and there he endeavors to establish the manufacture of collapsible barrels on a big time basis. His efforts are complicated by various obstacles.



■ *Super Thrills of the News,* one reel, 16mm. sound and silent and 8mm. silent, released by Castle Films, Inc., 30 Rockefeller Plaza, New York City, is an outstanding news subject, which offers a concentrate of two of the most unusual events which have occurred during the past year. The first of these is the destruction of the French fleet which lay at Oran, North Africa, in July, 1940. Confronted by the might of the English sea power, the French Commander was given a choice of defense or surrender. He chose the former, and the result is now history, recorded graphically on film in this latest Castle release. The second part of the picture depicts the astonishing collapse of the suspension bridge at Tacoma, Wash.

■ *Journey to Jerusalem,* 16mm. sound on film, running time, ninety minutes, was produced and is being distributed by Theatre-on-Film, Inc., 729 Seventh Avenue, New York City. Here is a New York stage play on film—the first major production to be made especially for non theatrical showings in schools, churches and institutions and the home. Theatre-on-Film was organized to bring outstanding Broadway stage plays to the substandard motion picture medium, and this first offering is a movie record of the Biblical play written by Maxwell Anderson. It is said to have particular fitness for the cultural, religious and social fields. The story of the film centers around the young Jesus and, in its stage version, it was hailed by the critics as a dramatic masterpiece. The original cast, settings and costumes, as well as the nuances of characterization, are retained in the picture.

■ *Underwater Champions,* one reel, 16mm sound and silent and 8mm. silent, offered by Official Films, 330 West 42nd Street, New York City. Made in Silver

RAVEN *Duplex* SCREEN

A "two-in-one" double-duty motion picture screen for discriminating movie camera users.

Made in five distinctive Raven fabrics (Haftone, Witelite, Beaded, White Opaque, Polaroid Silver) in six square sizes from 30" x 30" to 70" x 70". At new reduced prices these superior Raven Screens for 8mm, 16mm and especially for Kodachrome reflect exceptional values to fill your every need.

See them at leading dealers everywhere. Remember Raven Screens were chosen by Eastman Kodak from among all others for the Cavalcade of Color at the World's Fair.

RAVEN SCREEN CORP.
314 East 35 St. New York City

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One of the leading Motion Picture Producers in the East

WRITE TO DEPT. MMJ
BYRON'S Inc. 625 15th St. Washington, D. C.

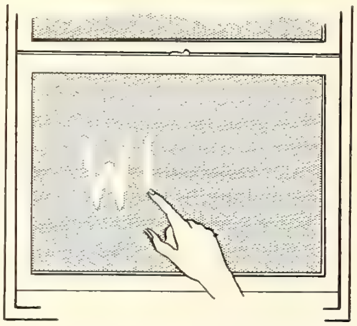
Springs, Florida, this subject contains beautiful submarine photography of goggle fishing. This picture also shows how the underwater scenes are accomplished and features a complete underwater circus. In addition, there are aquaplaning in Miami and slow motion sequences of diving, by feminine Olympic champions.

■ *Germany Under Hitler*, one reel, 16mm. sound on film, released by the Filmosound Library, Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill., is a "behind the scenes" record of general social conditions and civilian war preparations in Germany during 1938. It was made by Russell Wright, and it is available for rental or sale.

The clinic

[Continued from page 17]

dows with crystals, you have a ready made title setup for a winter film caption. Simply set up the camera so that the frost covered window pane fills your finder; then, while the camera is running, trace the title in the frost with your finger. If you can arrange it so that you will see only blue sky through the clear letters made by your finger, it will make a fine color job.



A title traced in frost on window

POLARIZING FILTERS

In black and white movie making, a polarizing filter may be used in combination with any other type of filter. Normal allowance for the factors of both the polarizing filter and the color filter is necessary.

Cine micrographic technique

[Continued from page 21]

dred feet of the microscope may make itself evident in the picture. Even the vibration caused by the spring or motor drive on a movie camera might affect the picture. To reduce this possibility, the Bausch and Lomb camera stand and observation eyepiece are so designed that there is no mechanical linkage between the camera support and the microscope proper. The microscope is fastened to a large metal plate, which is set on a cushion of sponge rubber. The camera stand, camera and observation eyepiece are a separate unit; even though there is a lighttight connecting ring, between the microscope eyepiece and the bottom of the observation eyepiece, there is actually no metal contact.

The effect of vibration from machinery in a factory building, or similar causes, can practically be eliminated by placing the bench or table, on which the microscopic outfit is mounted, on a small platform supported by three or four partially inflated inner tubes. These serve as a rubber cushion, through which little or no vibration is transmitted to the micro outfit proper. Any movement set up in the microscopic outfit itself will be common to both camera and microscope, and it should not be of a serious order.

A good way to make a test, to see whether or not vibration is present, is to fasten a small vanity mirror to the stage of the microscope. Direct a beam of light, either from the regular microscope lamp or from some other illumination source, at this mirror at such an angle that its rays are deflected to a wall, fifteen or twenty feet away. Mark the wall, or place a white card marked with black lines, either hornizontal or vertical, in such a position that the reflected beam of light from the mirror falls upon it. With this device, one can detect any vibration present on the microscope stage, for its effect will be greatly magnified in the movement of the light beam on the wall.

The definition of the pictures made at high magnification is affected to a greater extent by outside vibrations than is the definition of pictures made with the lower power objectives. However, to obtain the most satisfactory definition and picture steadiness, it is essential that all vibrations be eliminated, if possible.

Lighting and exposure are problems in filming through a microscope, as in other types of movie making. While daylight is satisfactory for visual observation, it is too variable and also of too low an intensity to use for high magnification work. Therefore, it is better to use artificial light.

A microscope lamp, equipped with

the six volt, ribbon filament, 108 watt bulb, is satisfactory for low and medium magnification work. However, for high dry or oil immersion work, a lamp of higher intensity may be required. For this, a 500 watt, 110 to 115 volt projection type of lamp can be used.

The microscope lamp can be obtained with either the spherical or the aspheric condenser, which is preferred for motion picture work. It also contains a heat absorbing water cell and a filter holder. A Wratten filter No. 78 will convert the tungsten to daylight color value.

The lamp can be focused on the substage condenser with a rack and pinion focusing device. A transformer must be used for the six volt, 108 watt lamp, but the 100, 200 and 300 watt lamps (115 volt) can be used without the transformer; the 500 watt, 115 volt lamp can be used only for short periods of time. There is a diaphragm on the lamp house for controlling the size of the illuminated field of the microscope. The intensity of light reaching the substage condenser is controlled by varying the distance between the bulb and the condenser. The substage condenser also contains a diaphragm which can be used to control the intensity of light reaching the specimen. It is recommended for the purpose rather than the lamp diaphragm, as it tends to improve the final contrast and definition.

Whenever a high intensity light source is used, such as a ribbon filament lamp, it is a wise precaution to place a heat absorbing filter in the beam. This filter not only protects the objects from the intense concentration of heat, but also protects the balsam cemented objectives and the very thick lens of the modern high aperture substage condenser. A two inch layer of water is usually sufficient, but filling the cell with a one percent solution of copper sulphate, acidified with a drop of sulphuric acid, is more effective. A sheet of special heat absorbing glass may also be used.

Several home constructed cine microscopic outfits have made use of old projector lamp houses and fans and have required only the addition of a water cell for cooling, to become practical.

The important factor, however, is to have plenty of light, for it is always easy to cut down on illumination if there is too much.

The light rays, mirror and substage condenser should be properly lined up and so adjusted to the objective being used that, when smoke is blown into the beam, or the block of uranium glass is put in place, the light beam will resemble that shown in Fig. 6.

Now, if the specimen is prepared, we are ready to make a picture.

If the pictures are to be made on black and white film, either superspeed

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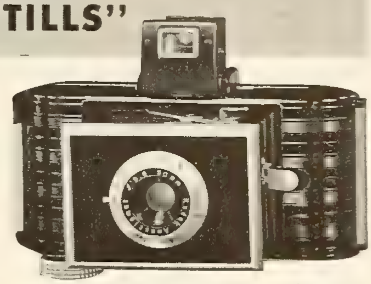

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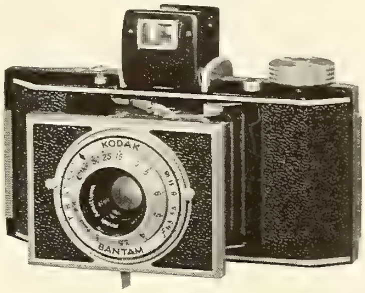

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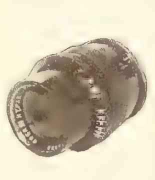

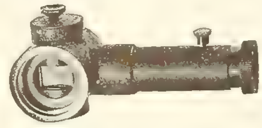

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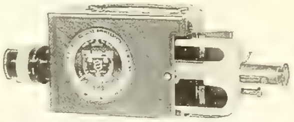

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or panchromatic, a green filter "B," of the tricolor series, will improve the contrast of most subjects. Panchromatic film can be used for all low power work, but superspeed panchromatic film is recommended for medium and high power work.

If Kodachrome is used, not only can the colors of microorganisms be recorded, but, also, by the use of polarized light (which is now inexpensive and practical), all the varied hues of crystals of minerals, fibers and chemical salts can be filmed in their ever-changing kaleidoscope of color.

If Kodachrome Type A film, which is color balanced to Photoflood illumination, is used, the green filter should not be placed over the light source. If regular daylight Kodachrome film is used, the Kodachrome artificial light filter, or the Wratten tungsten to daylight filter, should be placed over the light source—the choice depending on its color temperature. This latter practice is not recommended, as the filter cuts the light down to about one quarter of its unfiltered value.

The use of Type A film with no filter produces the most satisfactory results.

The next problem that must be met is the determinatiin of the correct exposure. This, of course, regardless of whether black and white or Kodachrome film is used, is extremely important. The eye is not reliable in judging differences in light values, because of the high intensity of the light needed, and it is quite difficult to calibrate conditions to fit an exposure guide. It has been found that there are only two reliable methods of determining exposure through the microscope—an actual photographic test and a light intensity measuring device of the photoelectric type. In making a photographic test, the loaded camera, microscope, light and specimen are all arranged and properly lined optically. The diaphragm scale on the substage condenser is marked off in regular step differences and is numbered. A short strip of film is exposed, with the light ranging from its brightest to its dimmest points. This is repeated with each of the objectives to be used and, of course, with the substage condenser reset for each new magnification or with the proper focal length condenser used with each objective.

The light should be covered, and two or three frames should be run off between each test, for this will assist in identifying the beginning and end of each change of exposure. When the film is returned from processing, it will be a simple matter to project it or to view it in the hand, to determine which position of the diaphragm gives the correct exposure results. It is advisable also to make this test with at least one of the objectives, using several specimens of different densities—one of average density, one quite light, or thin, and one quite dark, or thick. In this way, one will learn how much more light is required for thick sections and how much less is needed for thin ones. The success of such a test is predicated upon your ability to adjust the rays of light from the lamp to the mirror and substage condenser with the same intensity each time. This is fairly easy, once you become familiar with the equipment.

For some time, the photoelectric type of exposure meter has been used over the microscope eyepiece as a means of measuring the light coming through the microscope. While the idea is an old one, a great many different methods have been developed for using it.

A method which is satisfactory for bright field illumination of tissue is that worked out by Francis Bishop, of the Department of Medicine, Division of Radiology, University of Rochester. In Mr. Bishop's work, it was desirable to measure accurately the light coming through tissue by bright field illumination, in order to obtain a satisfactory and uniform exposure on Type A Kodachrome.

For this work, he assembled a photoelectric cell and a G-M No. 2562-A Pointer type portable D'Arsonval galvanometer, having a resistance of 1100 ohms, with a 60mm. scale and a sensitivity of 0.125 microamperes a mm. division. This galvanometer is connected with a "G.E. light sensitive cell." This cell is small in size and weight and consists of a layer of selenium deposited on a steel plate; it has an active area of approximately one and one tenth square inches. This cell is very sensitive and it has proved very satisfactory for this type of work. (See Fig. 7.)

A four point switch is mounted on the galvanometer unit, which, in one position, short circuits the galvanometer for transportation.

The three other points are connected to shunts, which provide various sensitivities and make possible the measurement of light intensities over a wide range.

The photoelectric cell is mounted in a fitting, which can be machined out of bakelite or brass, which will hold the cell firmly and, at the same time, slide over the microscope barrel. All the light passing through the specimen, which would reach the film, is intercepted by the light cell. Once the galvanometer is properly calibrated, the camera speed can be adjusted to suit the light intensity, or a rheostat or diaphragm can be used, to vary the intensity of the light for any required camera speed.

The cell is then removed, the observation eyepiece and camera are adjusted and the apparatus is ready to make the picture. The use of a photoelectric cell and a galvanometer may sound a bit complicated, but, in cine micrography, it is much simpler and safer than trying to judge visually or relying upon photographic tests. The unit (cell and galvanometer) costs about twenty five dollars.

One of the most fascinating applications of cine micrography is filming the formation of crystals with polarized light on Type A Kodachrome. For this, a 500 watt lamp, aspheric condenser and the Bausch and Lomb Polaroid outfit can be used.

In most cases, the crystals form so rapidly that the pictures must be made at thirty two to sixty four frames a second, to prolong the action on the screen. Solutions of varying concentrations can be tried; the proper concentration is more or less of a "cut and try" proposition. Some chemical salts can be melted over a spirit lamp, and they may be filmed while they are crystallizing. Tartaric acid, potassium nitrate, potassium bichromate, sugar, caffeine, aspargine, thymol, salicylic acid, oxalic acid, elon, hydroquinone, pyrogallic acid and sodium nitrate, all provide an excellent display of colors. Rock formations, wood sections (about fifteen microns thick) and many types of fibers are interesting subjects for experimentation. Dr. Lloyd Jones, of the Kodak Research Laboratories, and Charles Foster, of Rochester, N. Y., have done some outstanding work in this field.

The best results are obtained in filming crystals when a microscope having a revolving mechanical stage is used. This provides greater flexibility in the management of the specimen. A 16mm. apochromat objective is very satisfactory, although other 16mm. objectives can be used. With the camera less than ten inches from the microscope, the magnification with the 16mm. objective is about fifteen to twenty times.

The polarizer for polarizing the light is placed in the filter holder in front of the water cell on the lamp. The analyzer is placed over the microscope eyepiece in the form of a cap. Either the polarizer or the analyzer may be rotated, to obtain a change of color. However, in general practice, the analyzer is usually rotated.

With these modern implements of 20th Century photography, the hidden mysteries of the unseen world are no longer barred to the amateur, the scientist or serious worker. Further, the amateur movie maker can make a lasting record, in motion and color, as proof of his observations.

When the history of cine micrography is written, and the discoveries associated with its progress are listed, it is certain that the amateur movie maker will be found to have played an important rôle in its development.

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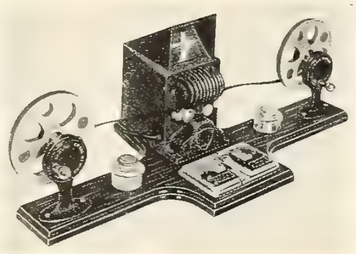

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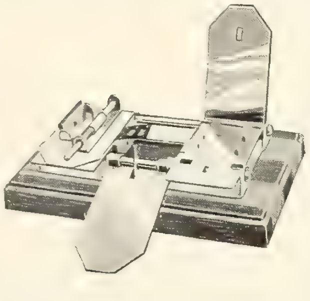

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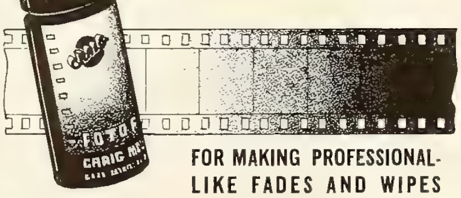

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PITTSBURGH REPELS ATTACK

NON theatrical filmers and exhibitors in Pittsburgh, Pa., were successful, in November of last year, in bringing about the withdrawal of a proposed ordinance that was offered to the city council of the Western Pennsylvania metropolis by theatrical projectionists, and which was designed to hamper the freedom of non commercial movie programs.

A very wide representation of non theatrical movie interests was made to the city council. Dr. J. A. Hollinger, director of visual education in the Pittsburgh schools, presented the viewpoint of education, aided by other educational groups. The Western Pennsylvania Hospital and the Pittsburgh chapter of Biological Photographic Society pointed out the necessity for the unrestricted use of non theatrical films in medical, surgical and scientific activities.

The Pittsburgh Amateur Cinema Club rose up in full strength, to protect the rights of movie amateurs. Wild life enthusiasts and sportsmen joined in the defense. Religious, welfare and municipal bodies made clear their interest in non commercial projection. Individual amateurs protested vigorously to councilmen and others.

The Advertising Club of Pittsburgh took up the cudgels at the urging of photographic dealers. As a result, the strong support of the Pittsburgh press was secured, and insistent editorials appeared in newspapers, as well as news stories that outlined the extent of the popular protest.

The Motion Picture Bureau of the Young Men's Christian Association, the Harmon Foundation and the Allied Non Theatrical Film Association joined with the Amateur Cinema League in supporting the Pittsburgh protest with communications and with requests to various local agencies, to rally to the defense of film freedom.

The unity of popular expression in Pittsburgh was so strong that the ordinance was withdrawn from consideration by the council. Its proponents threaten a later presentation, but, judging from the sentiment that the first effort aroused, a later one is likely to meet even stronger opposition.

The ordinance that was offered in Pittsburgh is typical of others that have been put forward by theatrical projectionists elsewhere. Its provisions seem to protect non theatrical movies, yet, because of the confused wording, that protection is highly questionable. The plan of these efforts to control non theatrical film showings is based upon half exemptions, that appear in various parts of ordinances. In one part, for example, projectionists need not be licensed, if the showings are of religious or educational nature, and are non commercial. In another, exhibitors in private homes need not be licensed. Yet, definitions of theatres and assembly rooms are so broad that they could include practically any place. In ordinances that are stated in confusing language, objectors can be fooled by having a specific paragraph pointed out to them that appears to exempt their interests.

In general, whenever ordinances are proposed by theatrical projectionists in any community, non theatrical movie groups and individuals should insist, first, that the persons proposing them make it entirely clear that the proposals are not concealed job getters or recruiting devices for projectionist unions. If they are nothing but these, they should be fought as a whole. If any reasonable public purpose is to be served by such ordinances, non theatrical interests should propose a blanket amendment that is to be found in the laws of several States and cities, which reads as follows:

"Section ——. Nothing contained in this ordinance shall apply to any so called miniature motion picture apparatus which uses only an enclosed incandescent electric lamp and acetate of cellulose or slow burning films."

The way in which this amendment is received by the backers of a proposed ordinance will give the key to the real intentions that those backers have. If it is welcomed as a clear protection to non theatrical movies, it is reasonably certain that the ordinance has been presented with clean hands and the highest motives. If this amendment is not acceptable, it is easy to see that the backers of the new legislation have a private and ulterior motive.

The Amateur Cinema League will welcome information from non theatrical movie sources as to any proposals for ordinances similar to that which Pittsburgh rejected. If all amateurs and non theatrical film users will watch constantly and will report at once to the League, the outcome of these attempts of theatrical projectionists to widen their control at our expense is fairly certain to be disastrous to those who try them.

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The Will and the Way

[Continued from page 14]

arrangement of the title assembly before I filmed it on Kodachrome. The dialog titles in the body of the film were exposed in a standard Ciné-Kodak titler.

The basic purpose which lay behind my production of *The Will and the Way* may be indicated in a principle which I have adopted after six years of non professional shooting. That is, if a motion picture is to justify its existence, if it is really to be worth the time and effort that may be expended in its production, it must entertain an impartial, unprejudiced audience.

Amateur movies are long past the novelty stage. We no longer get a thrill from seeing merely ourselves or our friends, in meaningless motion upon a home movie screen. Those who are close to us may be interested in Baby's first steps or in the annual gathering around the Christmas tree, because their interests are more or less in common with ours and because their instinctive loyalty inspires a certain appreciation of anything that we do.

But, let me tell you, Baby's steps must be pretty spectacular and the Yuletide gathering had better be a miniature masterpiece if you expect blasé movie goers, who don't know you, to shout your praise.

I found this out by the old trial and error method. When I purchased my skeleton outlay of equipment, six years ago, I was influenced by the prospects of making a motion picture record of my family and my friends, of cutting out little slices of their lives and of recording them for future reference. Conditioned by the snapshot album craze which had been popular for years, I considered amateur movies only as a medium for nostalgic reminiscences.

But that period didn't last long. After I had strung together several reels of random, unrelated shots, with titles often inadequately bridging the gaps between them, I decided that amateur movie making offered as many possibilities as the imagination could conjure up. It deserved better treatment than I was giving it. With proper care and handling, it would become a serious medium for home entertainment and creative self expression.

I don't say that you should abandon that record of the baby or leave your camera out of the lunch basket every time you go on a picnic. But, keep your individual "album" for your family and your friends and spare the strangers who may be among your guests. In fairness to them and in respect to yourself, give them something that they can "take"—and *like!* When you invite a number of acquaintances to your home for an evening, don't make it

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possible for them to say behind your back, "Ye gods, I hope we don't have to sit through an hour or so of those amateur movies of his!"

The Will and the Way was an outgrowth of just such an experience as this. It is the ninth fully edited and titled movie of one complete reel or more which I have turned out in the past six years, and the second production filmed from an original, preconceived script. The gratification which I have derived from its acceptance, both by strangers and by acquaintances, has paid me a hundredfold for the time and effort that went into making it.

To you who have never attempted an original movie with a story and a cast of fictional characters, let me say that you are missing half the fun of your hobby. You don't have to be a genius. You don't even have to be particularly creative. You just have to be willing to *work!* And, after all, isn't a willingness to work the only difference which usually lies between doing a thing poorly and doing it well?

They served their city

[Continued from page 27]

is partially purified by three processes: sunlight, aeration and contact with minerals.

19. *Medium shot.* Sunlight upon a stream.

20. *Medium shot.* A waterfall.

21. *Close shot.* Water flowing over rocks. *Fade out and fade in to:*

22. Title. *In early times, people had to settle near brooks and lakes to obtain water.*

23. *Long shot.* A crude log cabin by a lake.

24. *Near shot.* Man (dressed like primitive man) getting water from the lake, in a hollowed piece of wood or crude piece of pottery. *Fade out.*

25. Title. *As communities grew, mechanical aids were invented.*

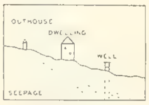
26. *Medium shot.* A well with bucket arrangement.

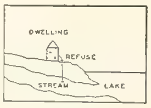
27. *Medium shot.* A pump.

28. *Close shot.* A woman pumping from the well.

29. *Close shot.* An artesian well.

30. Title. *This shows the danger of sewer contamination of water. Typhoid often results.*





31. *Long shot.* Hospital room.

32. *Close shot.* A fever patient, with a nurse taking temperature. *Fade out and fade in to:*

33. Title. *Ninety percent of the people in Greenwich get water from the town's large reservoirs.*

34. *Close shot.* Map of Greenwich, showing the location of a reservoir.

35. *Long shot.* The reservoir.

36. Title. *At this gate house, water is allowed to flow out of the reservoir.*

37. *Medium shot.* The gate house.

38. Title. *At this pump station, water is pumped from the reservoir to the filtration plant.*

39. *Long shot.* Exterior of the pump station.

40. *Long shot.* Interior of the pump station.

41. *Close shot.* Machinery in the pump station.

42. Title. *This is the filtration building.*

43. *Long shot.* The filtration plant.

44. Title. *By examining a drop of water through a microscope, various living organisms, sometimes a harmful one, may be seen.*

45. *Medium shot.* A man examining water through a microscope.

46. *Closeup.* A drop of water seen through a microscope.

47. Title. *Alum is added to the water to cause coagulation.*

48. *Medium shot.* Alum bags.

49. *Medium shot.* A man pouring alum into a hopper.

50. Title. *Filtration removes much undesired material.*

51. *Medium shot.* Large filters.

52. Title. *Sedimentation is another step in water purification.*

53. *Medium shot.* Sedimentation process.

54. Title. *Chlorine disinfects the water.*

55. *Medium shot.* Chlorine tanks.

56. *Medium shot.* Chlorine being added to the water.

57. *Close shot.* Chlorine still being added.

58. Title. *Lime is added in the last process.*

59. *Medium shot.* Bags of lime.

60. *Medium shot.* Lime being dumped into the hopper.

61. Title. *Much complicated machinery is needed to carry on these processes.*

62. *Medium shot.* Machinery.

63. *Close shot.* Machinery.

64. *Close shot.* Dials on some of these machines.

65. Title. *The water is carried to us through pipes.*

66. *Medium shot.* Men laying water pipes along a road.

67. *Medium shot.* Men laying water pipes into houses.

68. Title. *Meters show the amount of water used.*

69. *Close shot.* A water meter in a building.

70. *Closeup.* Figures on a water meter.

71. Title. *The Greenwich Water Company supplies the town with 5,500,000 gallons of water each day.* Fade out.

72. *Montage sequence.* A boy drinking water. *Wipe to:*

72 a. A boy washing his face and hands. *Wipe to:*

72 b. Firemen using a hose at a fire. *Wipe to:*

72 c. Water being used for washing dishes. *Wipe to:*

72 d. Clothes being washed. *Wipe to:*

72 e. Water being used for cooking foods. *Wipe to:*

72 f. A baby being bathed. *Wipe to:*

73. Title. *The End.* Fade out.

Light meter readings were necessary to obtain the correct exposure. The interior shots at the water company's filtration plant were the most difficult to make, but the results were better than the crew expected.

The scenario looked like a splendid plan when at last it was turned over to the cameramen. However, where shots were not available, others that might be more effective were substituted. One of the most difficult scenes to locate was that of a primitive cabin near a body of water. Nobody seemed to know where such a cabin might be found. Finally, the Chamber of Commerce came to the rescue. They found a cabin on a large estate, about three miles from the center of town. The owner of the estate gave permission, and the sequence was added to the footage already taken.

In all, 500 feet of Kodachrome were filmed. The first rough cut and successive editings by the class brought the usable footage down to 350 feet. Teachers and the water company officials viewed the film while it was being edited and corrected several errors.

Titles were made by painting white stencil letters upon blue paper. The problems of spacing and alignment, together with the tendency of the letters to become blotchy, made the job one that required patience and skill.

Since the film was completed, it has been shown in elementary school classes in our town. Usually, it has been shown before classes who are studying the subject of water.

Entered in the 1940 National Board of Review Contest, *Our Water Supply* won first place as the best school produced film. The ACL staff served as judges.

The film was shown to officials of the water company and of the American Waterworks Company, of which the local group is a subsidiary, and they were delighted. So pleased were they with the film that they offered to make a print, which would be held by the school, but which they might borrow to use for public relations purposes.

Some rental fees will be obtained by lending *Our Water Supply* to other schools, so that, although we had in mind, when we started, filming only a teaching movie, when we were through, we found ourselves producers of a successful industrial picture!

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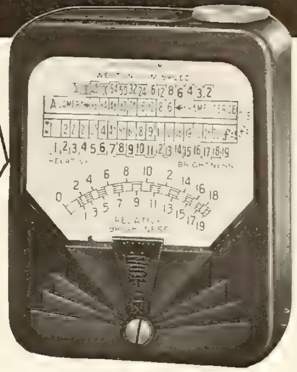

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Off the home base

[Continued from page 15]

The movie enthusiast who makes a practice of outside shows would be wise to invest in two inexpensive handset telephones. Their cost would be under fifteen dollars, including batteries and wire, and, as we shall see later, the telephones would be invaluable when sound films are to be projected. Perhaps the telephone set seems to be out of reach. Then, why not compromise, by using a small electric buzzer, a battery, a length of wire and a pushbutton? If you have a simple code and an understanding assistant, the lights and curtain will run right on schedule.

Perhaps you are going to present sound with your movies—either sound on film or music added by a double turntable system.

The first requirement for good sound projection is to insulate the sound of the projector, so that the audience will not hear it. While acceptable sound can be projected regardless of the location of the machine, the less extraneous noise in a theatre, the better the response of the audience. So it behooves the one who would present sound to hunt for halls with existing projection booths or to build a barricade around his machine. A folding screen, lined with sound absorbing material, serves the purpose acceptably, and it is sufficiently portable. A projection port and one for viewing the picture should be cut in the screen at convenient heights. Besides deadening the machine's whir, the "booth" affords the projectionist a chance for privacy and a spacious installation.

In a private house, the effect of a booth often can be realized, by placing the projector behind French windows, one pane of which has been removed, so that the picture will be undistorted. With the audience in one room and the projector in another, the show has the best possible chance for success.

There are few pitfalls peculiar to sound projection. Remember that the picture is the main subject of interest; therefore, do not turn on the sound too loudly. If the sound blares forth, the audience response diminishes.

The careful 16mm. projectionist will do well to emulate the larger theatres, which invariably have one usher whose duty it is to report irregularities of sound and picture to the projectionists. This is where the little telephone is useful again, for not only can it be used in synchronizing lights and curtain with the proper cues in the program, but, also, it will help to keep the sound quality and picture sharpness at their best. In large gatherings, a competent observer stationed in the audience is exceedingly helpful.

Good practice also demands that the sound be faded instantaneously up, at the start, and down, at the end of each reel. *The film should be permitted to attain full speed on leader and it should slow down on leader at its end; speed changes should never occur with the sound track in action.* You can learn the horrors of changing speed effects, by experimenting with any phonograph.

It would be gross negligence to close these notes without at least a mention of projector and film cleanliness. While this point is emphasized in every instruction book, the fact remains that few amateurs keep both films and projector clean at the same time. Dirty films or projector gates are bad enough in silent projection, but they come under the heading of extreme negligence in the case of sound, for every oil spot or speck of dust will greatly increase distracting background noise. The remedy is obvious—inspect and clean films before screening.

To sum up, good projection away from home demands:

(1) Advance planning, to obtain suitable films.

(2) Careful selection of the equipment to be used.

(3) A duplication of home conditions, in so far as possible.

(4) And, in the case of auditorium or public hall screenings, a setup arranged prior to the show, careful attention to the correlation of projection with operation of lights and curtains and a competent observer in the audience if a sound film is to be projected.

Planning for editing

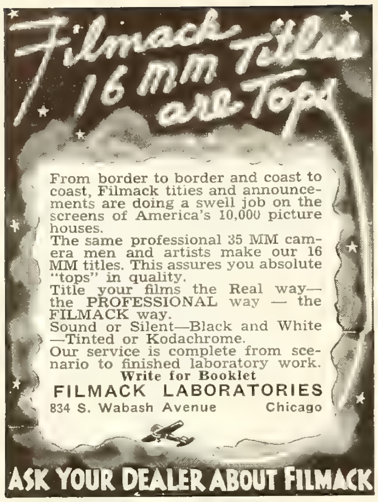
[Continued from page 19]

evenings to get through the film. Then the next question was, which subject should we edit first? That was easy—the film that was the most carefully planned when we took it. We knew that it was *Sahuaroland* all the time, but we didn't dare mention it by name until we had checked it on the projector, to make sure that our exposures had been correct.

Taken in the desert country near Tucson, Arizona, *Sahuaroland* consists of a one reel story travelog of a boy (a rôle played by our son), his dog and what they find in the giant cactus forests in and around the Sahuaro National Monument. This film was planned in detail after a preliminary scouting trip through the region.

It was filmed over a period of several days, during which we arose early each morning, packed everything necessary into the car and drove some twenty five miles to spend the day on location. Needless to say, every item of our son's clothing and our equipment had to be checked carefully each day before we started out.

Once, when some cloudy weather—



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rare in Arizona — developed in the midst of shooting a sequence, we finished the required shots anyway, but we made a special trip the next day to retake the entire sequence — just for safety's sake. Both sequences turned out well, but the one taken on the sunny day is the best, so we used that one.

Our reason for editing this film first is simply that it had been planned so completely that it required the least editing of all our footage; therefore it could be made ready for projection quickly. Incidentally, we brought home a goodly supply of pictures, travel folders and souvenirs of the desert, to use in making the titles appropriate to the film.

Now that *Sahuaroland* is finished and scored, we expect to devote considerable time to *Mexico*. Although somewhat more difficult to edit than *Sahuaroland*, it seems to be a subject of absorbing interest to our friends; it was a high spot of our trip, and the film contains some of our finest color photography. We have brought home just about a cubic yard of souvenirs, to use in making the titles for the film.

Mexico—which, by the way, is only a temporary title for the film—will be another travel study. It is based entirely on Mexico City and the surrounding country. Not one foot of film covers the journey to Mexico City or the return, but we have more than a hundred Kodachrome slides that do. Slides also cover those places and scenes which seemed worthy of a shot or two, but which hardly merited a complete movie sequence.

It is a little early yet to know which of the remaining films we shall edit after the one about Mexico. Perhaps either the Grand Canyon or Yellowstone. The latter film will indicate clearly our preference for the travel study instead of the trip or running travelog.

We had previously spent several seasons in Yellowstone, which have already resulted in a number of films. Each deals with a different phase of life in that glorious vacationland. One 400 foot film covers *Fishing in the Yellowstone*. A two reel film is called *The Animal's Country*, and it features Yellowstone as a great wild life sanctuary.

Our problem on this latest trip was to select a different subject. We believe that we have done it, for our new film is based largely on bird life, with nesting and feeding scenes of many kinds of birds, from the great, rare trumpeter swan to the tiny pink sided junco. And did we work to get these shots!

The hardest filming job on our entire trip was at the Grand Canyon. We actually carried our movie camera, a full complement of lenses, photometer, tripod and a complete still camera kit all the way to the bottom of the Grand

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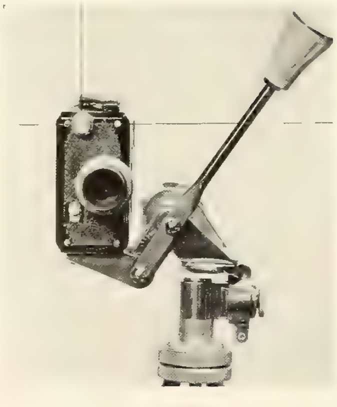

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Canyon on foot—not once, but *twice!* We should have given plenty for a lightweight magazine camera about half way down on the first trip. None was available, however, and, as we were unable to get all the pictures we wanted in one trip, we went again.

There still remains the film of Florida and the Adirondacks. The editing of both these subjects can be delayed, as each was taken to add to and to complete earlier films. Some heavy editing is indicated here, as, in both cases, the earlier films will have to be recut.

But wait—what about those scattered 100 foot rolls on this subject or that? How, you ask, are you going to make travel "studies" out of them? Well, to be honest, we are not. Each of them *is* a very short travel study, however, and will be used in reels of short subjects.

That is, all except the reel on the solar eclipse, taken near San Antonio in the region of greatest totality. I don't know yet just what we can do with that one, because it's the nicest reel of lens flares, double, triple and quadruple images and lens refractions we have seen yet. I doubt if there is one good eclipse shot in the whole roll! But maybe we can use even this in a good surrealist film sometime!

Films for your own programs

[Continued from page 26]

come a part of your program. In a less violent world, the beauty of Pasadena's Rose Parade and the myriad wonders of the New York World's Fair are available in both color and black and white.

When it comes to the actual method of presentation, you find again that you have many choices: 16mm. and 8mm. for size, silent and sound on film for the kind.

For the simplest start in giving club or lodge shows, you might use your own silent projector or borrow one from a fellow member of the group, since this type of machine seems now about as common in the home as the family radio. With it, possibly backed up by music and sound effects on a single or double turntable, your club or group can stage a highly attractive and effective show.

However, you probably will want to present sound on film programs, to take advantage of the large selection of recent movies. You can do this if you have a sound projector. A sound projector, and a sound on film one, at that, may seem like a great luxury; but, as a matter of fact, excellent machines are available today at the former cost of a first rate silent projector. A surprisingly large number of movie makers own a second projector, for convenience in screening, and there is no reason why that second projector should not be one that will screen either silent or sound movies. At least, if one is to have the luxury of a second projector, he should be able to present sound.

Clubs and societies may obtain funds for the purchase of a sound on film machine in a simple and practical way that has worked in hundreds of cases. Rent a sound projector from your dealer and a sound program. Sell tickets to club members and their guests at a rate reasonable enough to stimulate trade, but high enough to clear a bit of income.

Put the profits in an account toward the purchase of a sound on film projector and, shortly, you will find that the club owns one and that it need only rent the programs for future entertainments. Of course, if the club can purchase a sound projector outright, so much the better, but this method procures a machine without invading the club budget.

Many small clubs and specialized organizations are buying sound projectors today, because of the large variety of films available to them. There are the numerous "free films" available without rental; there are the government films and myriad State and even county and city reels. Many national organizations, such as the Boy Scouts of America, have produced sound on film movies. There are athletic films for athletic clubs, foreign language pictures for foreign language clubs, football movies for alumni clubs, scientific and medical films for scientific and medical associations, yachting movies for yacht clubs. And all these are available in addition to the pure entertainment movies. The list of these movies is growing — not decreasing.

If you are looking for new entertainment to "pep up" your club's program, you will find that movies are the modern thing.

Making movies pay

[Continued from page 23]

because he does not want to be required to testify.

In taking pictures for legal use, remember that you are a cameraman and not a director. Let the subject be the director. It is important that the re enactment of a crime be free and voluntary and under the prisoner's direction, if it is that type of case, for, otherwise, the court will discredit the evidence. Of course, in cases where the camera is used to record evidence that a plaintiff is sound in health despite his claims for damage, the subject must not be aware that he is being filmed.

It is equally important that you remember all details of filming the picture. The attorney for the defense will realize all too well the effectiveness of the evidence in the hands of the opposition and he will do all that he can to discredit the film. For that reason, make a mental note of all that happens during the filming. Do as little splicing as possible; this means the utmost care in the actual filming. The defense will question any changes, because of cutting or editing, and the less you are open to question, the better.

Accident cases are probably among the most common litigations in any community. By showing the scene of an important crash, the approaches and the manner in which it happened, you can effectively utilize the motion picture camera. A tie up with your local police officers and lawyers is one of the most profitable possibilities in part time professional movie making.

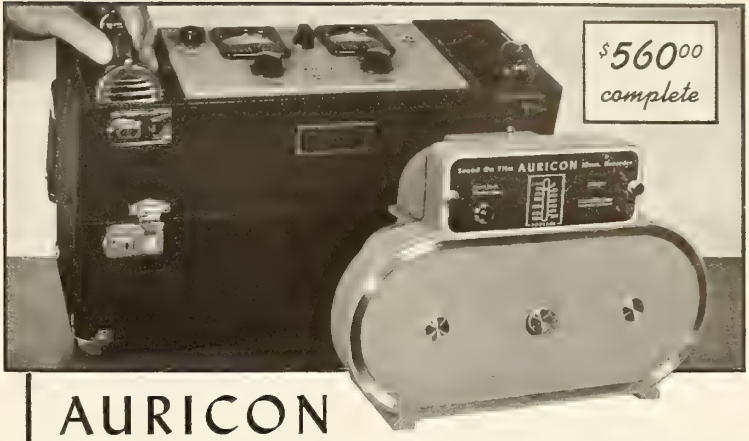
The head of a county fair board will always lend an interested ear to somebody with an idea for new promotional material. Point out to him the activities of the New York World's Fair in the use of movies. A film skillfully taken one year will serve him as a forceful sales argument the following year. A reel of the events can be shown at the Farm Bureau meetings, 4-H Club meetings and other township meetings when the time for next year's fair rolls around.

Remember that, to many people, motion pictures of themselves and of their friends are still pretty much of a novelty. So, when you film a fair, include in the picture as many different people as possible without spoiling your continuity. You should plan to picture one person from each of the townships represented, so that the movie will have a local personal interest to each group that supports the fair.

Don't devote too much footage to the commercial and more spectacular aspects of the fair. The carnival, races and so forth are important, but they will not have the appeal a year later that the more serious aspects of the fair will have. The boy with the Grand Champion baby beef will be more interesting to the fair's supporters than the hula hula dancer when the next year rolls around. Include only enough footage of the carnival and races to recall those entertainment features to the audience.

Sequences of judging the livestock, club demonstrations, exhibits of preserves and of corn and so forth will give you footage of features that make friends for the fair and which will make friends for your film. Such scenes should form the backbone of your festival movie.

Little business follows big business in proved methods of advertising, so smaller businessmen are well aware of the value of motion pictures. If you can show them how you can produce a film



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that will sell their products, you will find them ready customers for your spare time movie making. You will probably have to do some speculating with time and film, to show a prospective customer that you can produce the sort of film that he would want.

Study the product of the company that you think would be a good prospect. Then plan a film which would best sell the company and its product. Ask permission to take some movies of the plant. An executive will be pleased to see the result. You will have interested him and will have made the necessary contact with him. The rest is up to your sales ability and imagination. There are small businesses everywhere that profitably could use an advertising movie.

Hybrid corn is one of the new and important industries in my State of Iowa. It is all well and good for a salesman to tell about the value of hybrid corn; but, if he can show a group of farmers how another farmer, just like one of themselves, harvested a banner yield, or had grown hybrid corn which was not damaged by drought and poor growing conditions, the job of selling is much easier. You probably have an industry, new or old, in your community that could benefit by a promotional film. Let the executives in that field know what you can do for them.

Closely allied to industrial filming is movie making for professional theatrical performers. Still pictures are commonly used to sell acts to booking agents. But, in the case of acts filled with action, such as tumbling, dancing and so forth, still pictures are of little value. A motion picture, which shows the routine of the performers, will give a prospective booker or buyer a much better idea of the quality of the act.

Many vaudeville performers are now using motion pictures to secure bookings and are generous in their patronage. Another feature connected with this work, which is pleasant for the cameraman, is that they are continually changing and improving their acts each year. This means that they must have new footage taken each year, to incorporate the new features in their film.

Universities have been using motion pictures for years, to enable the coaches and players to study the form of individual performers. High schools also are adopting this aid to coaching; if your high school is not already taking pictures of games and individual performers, the coach is an excellent prospect for such films.

There are many opportunities for the cameraman in the field of sport. The enthusiastic golfers of your city will be willing to spend a few dollars to improve their game. You might work out an arrangement with the golf "pro" at one of the clubs. Have him analyze the form of the individual and point out his mistakes, as recorded in a motion picture of the golfer. This would put one of the most effective teaching aids in his hands and would prove advantageous to him as well as to yourself.

When you go into part time commercial filming, remember that you must do high class work, or you will do more harm than good. Plan your films in scenario form whenever possible. Edit carefully and don't be afraid to throw away footage which is not properly exposed or which does not have a definite place in the film. Work out your titles carefully and take plenty of time to deliver a finished product.

You will find part time filming for profit an extremely fascinating activity, and soon you will find that you have added enough to your bank account so that you can buy the new equipment you so keenly desire.

Practical films

[Continued from page 22]

Pennsylvania State College, and *Instruction in Drawing Technique*, by Justus Rising, ACL, of Purdue University.

The conference was opened by Hardy R. Finch, of Greenwich, Conn., who spoke on *The Story of Educational Film Production, 1939-40.* W. W. Charters, director of the Bureau of Educational Research at Ohio State University, spoke briefly to welcome delegates to the conference; Mrs. Helen Rand Miller, of the National Council of Teachers of English, was introduced by Professor Edgar Dale, ACL, of Ohio State University. A panel discussion of *The Function of School Produced Films in Public Relations* and the screening of public relations films completed the morning program.

Proceedings of the conference have been published and are available from the Bureau of Educational Research, Ohio State University, Columbus, Ohio, at $1.25 a copy.

Credit on Films

On 150 feet of 8mm. black and white film, the Virginia Railway Employees Federal Credit Union has made a new picture, *Jack's Worries Are Relieved.* The purpose of the film, which dramatizes the value of credit loans, is to acquaint non members of the Virginia Union and other similar unions with the benefits that can be derived from membership. J. Schmuck, jr., ACL, was in charge of production.

High School Newspaper Filmed

Domino, the outstanding newspaper of the Richmond Hill High School, at Richmond Hill, N. Y., is the subject of a new film, *The Presses Roll,* by Mrs. Charles H. Coles, also of Richmond

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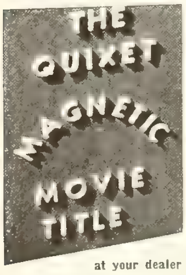

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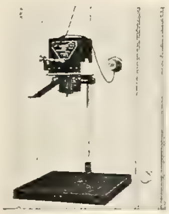

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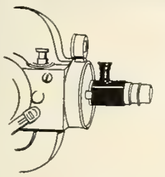

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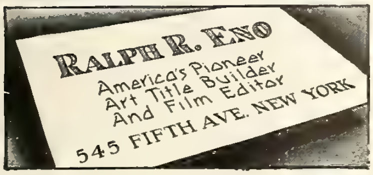

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Hill. The film, 400 feet of 16mm. black and white silent, is being used to secure new subscriptions to the *Domino*, by stimulating interest throughout the school in the functioning of the newspaper staff. It will also be used in journalism classes, as a teaching film, and will occasionally be shown at interscholastic press conventions. *The Presses Roll* tells its story by a series of flash backs, from scenes of printed headlines to shots of the news events themselves.

Amateur clubs

[Continued from page 18]

quarters in the local Y.M.C.A. After outlining in general the standards looked for by the Ten Best judges, Mr. Moore attempted to illustrate these points specifically by extempore criticism of members' films screened at the meeting. Pictures so reviewed were *Lens Flashes of Canada*, by Leonard Atchison; *Around the Clock with Roy*, by Harlan M. Webber; *Western Dream*, by Harry M. Jacobs; *Playing the Stymie*, by Arthur Merrill, ACL; *Dog Show*, by Cecil M. Figueroa.

L. A. Eights elect Something new in the way of movie club elections was staged recently by the Los Angeles 8mm. Club, as sixteen members nominated for office were forced to carry placards bearing one or more names of those opposing them. Following a rousing torchlight parade, illustrated on page 18, the ballot returned to office a board consisting of A. J. Zeman, president; F. K. Samson, vicepresident; B. M. Bevans, treasurer; Mrs. H. J. Barney, secretary. At the same meeting, members' films were screened by the Messrs. Evans, de Virgilio and Frick, with Paul Cramer presenting the club's official picnic record picture.

Brooklyn burgeons The Cinamateurs Club of Brooklyn, in New York, a new and intimate group of serious minded cinematographers, is the latest addition to Brooklyn's growing list of amateur movie groups. Charter membership will be limited to twelve, with a few places still open. First officers include Milton H. Bernstein, ACL, chairman, with Martin Sucher as secretary treasurer. The group aims ultimately at film story production.

At Long Beach *Happy Landing* has now been announced as the title of the seventh and latest production of the Long Beach (Calif.) Cinema Club, now going forward under the direction of LaNelle Fosholdt and Pat Rafferty. Fourteen members, three of them new to the club, are each engaged in shooting his

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■ FOR SALE: B. & H. 8 Sportster, *f*/2.5, like new, filters, case and strap. 7 E—405 West 23rd St., New York City.

■ THERE are a few used FIDELITONE Dual Turntables available from owners. Write GEORGE K. CULBERTSON COMPANY, 5133 Juanita Ave., Minneapolis, Minn.

■ FILMO 141 with one inch *f*/2.7 universal focus, 15mm. *f*/2.5 focusing, four inch *f*/4.5 Cooke lenses, matching objectives, case, perfect condition. $175.00. J. S. ROSENBERG, Albany, Georgia.

■ SEE our sale of used equipment on page 6. WILLOUGHBYS, 110 W. 32nd St., New York City.

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■ ANOTHER twenty five 16mm sound programs from our rental library—westerns, action, northwood, mystery pictures. Shipped subject to rewind and screening examination. WILLIAM KOPP, Inc., 2825 Hennepin Ave., Minneapolis, Minn.

FILMS FOR EXCHANGE

■ EXCHANGE: Silent pictures, $1.00 reel. Finest, sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ 8MM. FILMS! Castle. Official. 180 ft. new, $5.50. Used $3.85. Liberal allowance for your films. REIDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

■ 8MM-16MM silent and SOF bought, sold and exchanged. Cameras and projectors traded. Write for free list. ARVERNE FILM, 175 Beach 68th St., Arverne, N. Y.

■ EXCHANGE: 16mm. S.O.F. on mutual basis, or will buy. Send your list first. W. M. BARD, Jr., 1480 Meridian Pl., N. W., Wash., D. C.

■ HIGHEST exchange prices allowed for your used sound on film or silent, shorts or features. Write for list of new and used sound on film. ABBE FILMS, 1265 Broadway, N. Y. C.

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■ PUMP SHOTGUNS, target pistols, binoculars and medical microscopes accepted in trade on everything photographic, such as Leicas. Contaxes, Eastman and Bell & Howell motion picture equipment, Da-Lite Screens and Webster sound equipment including public address systems, amplifiers, etc. Write for catalog. NATIONAL CAMERA EXCHANGE, established in 1914, 11 S. 5th St., Minneapolis, Minn.

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■ CLIVEDEN TITLES, professional quality and effects. Send for literature. HEININGER STUDIOS, 2030 West Tioga St., Philadelphia, Pa.

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This leader, different from any of the League's previous leaders.

One is sent to every League member upon RENEWAL of his League membership. Leaders are also available to League members at cost prices.

Renew your ACL membership and get a free leader.

15 feet (7½ feet, 8mm.) of handsome theatrical cine effects to introduce one of your films!

If you wish a leader in advance of renewing your membership, you may buy it at the following prices:

8mm.	50c
16mm.	60c
35mm.	$1.50

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own version of the story. Among the players are listed Maurice Shipp, Orpha Olson, Violet Lovell, Jack Murry, DeForest Kelly and Bruce Ramsey.

A new board of officers, headed by Mildred J. Caldwell, ACL, as president, is taking over at Long Beach this month. It includes Ted Phillips, first vicepresident; Clarence Aldrich, second vicepresident; Raymond Fosholdt, secretary; Harry Ward, projectionist; Robin Hadley, ACL, and Bert Williamson, directors.

Seen in St. Louis Guest pictures and members' films screened for clinical comment have been featured at early gatherings of the Amateur Motion Picture Club of St. Louis, ACL, in Missouri. Among the former have been *Not One Word*, from the League's Club Library, and *Cauldron*. Fred Campbell, ACL, led the parade of members' reels with his *Vacation in California*, backed by similar presentations by Werner Henze, who showed *Slab Happy*, and by James Bialson, with a vacation study. Dr. J. Blanchard Barger has taken over as editor of *Reel News*, the club's bulletin.

In Washington *The Mysteries of Projection*, presented by Theodore Sarchen, and a comparison of the negative positive process to reversal filming, by Robert V. Anders, have been subjects of discussion and demonstration at late meetings of the Washington Society of Amateur Cinematographers. Mr. Anders based his findings on experience as a motion picture technician in the Signal Corps Photographic Laboratory, of the Army War College. Arthur M. Hahn, ACL, president of the National Capital Cinema Club, has been a guest of the society for a screening of his color study, *Beautiful Bermuda*, while Truman Vlier, projectionist for the Cinematographers, has exhibited his *Fantasy in Color*.

At Westwood *Christmas Well Spent*, an award winning 8mm. film produced by Dr. J. Allyn Thatcher, ACL, was the feature of a late meeting of the Westwood Movie Club, in San Francisco. Dr. Thatcher followed with a discussion, *Effects and How To Get Them*, which he illustrated with a special reel designed to picture the uses of his own camera gadgets. The membership concluded the evening by voting honorary membership in the Westwood club to their guest.

In Milwaukee Travel was the subject of chief concern in films screened at late meetings of the Amateur Movie Society of Milwaukee, according to *Cine Crat*, the club bulletin edited by Eleonor West. Among the pictures seen were *Dude*

Ranches in Montana, by Martha Rosche; *Alaska,* a feature length 8mm. study, by Kathleen Clark; *Grand Circuit Tour of South America,* by Frederic M. Van Horn. *How Movies Move and Talk,* the technical film sponsored by Bell & Howell Company, has been presented to the club by Parmelia Mills, through the cooperation of the local Photo-Art House.

News of the industry

[Continued from page 28]

given of the behavior of the suspension bridge type of construction under a terrific strain. The fact that this amazing film record is now available in 8mm. and 16mm. versions will give every interested individual or group a chance to study the behavior of the structure before and during the time of its collapse.

Theatre-on-Film A new departure in the production and release of 16mm. sound film subjects has been created by Theatre-on-Film, Inc., 729 Seventh Avenue, New York City, which has begun to film exact reproductions of plays, with stage technique, for non theatrical showings. Headed by Joseph Pollak, the new organization plans to make Broadway plays, with their original casts, available to all who own 16mm. sound projectors. It is the program of this organization to choose outstanding plays of each season and to film them exactly as originally produced on the stage. The first production, *Journey to Jerusalem,* written by Maxwell Anderson, has been completed. The original Broadway cast, portraying its same rôles in the film, includes Arlene Francis, Sidney Lumet and Horace Braham.

Sound films in French A list of interesting French language features, in 16mm. sound on film, available for distribution by Garrison Films, Inc., 1600 Broadway, New York City, may be had on application to this firm.

Wolk-Optiax The well known Optiax cine picture centering device, formerly sold by Arthur Wolff, ACL, of Chicago, Ill., has now been taken over by the Wolk Camera Company, 33 West Jackson Boulevard, Chicago. The use of this device enables any camera owner with a threaded mount lens to center his image accurately on the film before shooting.

Educational showing The first public exhibition of selected subjects from the new series of *Music of the Masters* films in 16mm. sound was given in the auditorium of the Chanin Building in New York on November 14. This showing was sponsored jointly by Walter O. Gutlohn, Inc., which controls the release of these films in the substandard medium, and the Schools Motion Picture Committee of New York. Prior to the showing, a short introductory address was given by Mrs. William Barclay Parsons. An appreciative audience saw three films in this series.

General Electric exposure meter has useful features of new design

Hartley in new studio The most modern of 16mm. shooting facilities, both in sound and silent, are installed in the new midtown New York studios of Hartley Productions, at 20 West 47th Street. Certain items of special equipment, built by this firm, may also be had on rental.

Reflector kit The inexpensive Agfa Reflector Kit has been redesigned in an improved form. The kit consists of two folding reflectors, which are easily attached to any ordinary electrical fixture, a convenient exposure calculator and a handy folding rule for measuring distances. Instructions and lighting diagrams are supplied. The price is twenty five cents.

E.K. in national defense News from the Eastman Kodak Company, Rochester, N. Y., indicates that the national government has requested the company to enter into contracts covering the manufacture of special apparatus needed for national defense. This has been agreed to at prices that are satisfactory to the government. In addition, the company pledged a voluntary refund of any profit that might accrue in excess of ten percent of cost. A reply from the War Department, expressing appreciation of this understanding, has been received.

She wants to make a Movie!

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and get busy!

• The star is onstage, beginning one of those scenes so precious to the home movie maker.

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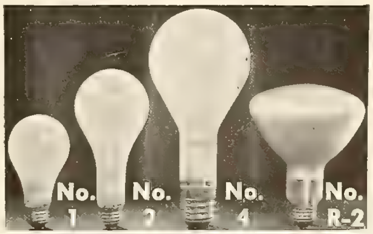
It makes no difference whether you're shooting color or black and white, G-E Photofloods give you the kind of light you need for clear, crisp pictures. Two popular sizes fit most needs; No. 1, **15c**; No. 2, **30c**. And for special effects try handy G-E MAZDA Photoflood No. R-2, with sealed-in reflector, **85c**.



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FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Give two alternative booking dates and note carefully the restrictions mentioned in each case.)

The Magic of Modern Plastics, 3 reels, 1200 feet, 16mm. sound on film Kodachrome; produced by Spot Film Productions, Inc.

Offered to: groups, or individuals addressing groups.

Available from: Publicity Department, Modern Plastics, 122 East 42nd Street, New York City.

The Magic of Modern Plastics tells the story of the quick and phenomenal growth of the plastics industry since the days when John Wesley Hyatt was searching for a new and cheaper material for the manufacture of billiard balls. The actual tale of a product, from its origin in the laboratory through the various manufacturing processes, until it makes its appearance on merchandise counters through the country, is dramatically told. The practical achievements in the field of plastics during 1939, as represented by the prize winning items in the Fifth Annual Modern Plastics Competition, are shown, and the story of each prize winner is told.

Educator's comment: An inspirational film for use in chemistry or mechanical drawing classes. The exhibitions of new plastic products make it of general use in the junior and senior high schools for classes studying modern industries, late inventions or business opportunities. A very good film.—*E. D. C.*

South America, Ancient and Modern, 1600 feet, one reel, 16mm. sound on film; 16mm. silent version, three 400 foot reels; 35mm. sound on film and silent; black and white.

Offered to: groups and individuals.

Available from: Grace Line Publicity Department, 30 Rockefeller Plaza, New York City.

South America, Ancient and Modern features the cruise route of the Grace Line, from New York through the Panama Canal to Ecuador, Peru and Chile, showing the land of the Incas and the lake district of Chile, as well as the western coast of South America.

Educator's comment: Shows many sections of South America, giving an excellent idea of ancient ruins, the modern large cities, rural life, chief products and scenic beauties. Suitable for classes studying South America from grades 4 to 12. An outstanding film.—*E. D. C.*

Batting Around the American League, 4 reels, 16mm. and 35mm. sound on film, black and white.

Offered to: high schools, colleges, fraternal organizations, boys' clubs, luncheon clubs, etc.

Available from: American League of Professional Baseball Clubs, 310 South Michigan Building, care of Lew Fonseca, Room 2420, Chicago, Ill.

Batting Around the American League, released this month, is intended for the twofold purpose of teaching youngsters baseball and of giving "fans" a better knowledge of the game. Hitting, pitching and fielding by the star players of the American League are shown, in both regular and slow motion, with batting shots of DiMaggio, Appling, Radcliff, Williams and Greenberg. Bob Feller and Buck Newsom demonstrate the fundamentals of pitching. A complete sequence on decision plays, a major league night baseball play, the new crop of rookies in the American League and exciting plays of the 1940 World Series also are given.

Mats may be obtained for publicity purposes, by applying to the American League office. If you wish a special date for a showing, kindly send two alternative dates.

What's An Office Anyway? 1200 feet, 16mm. sound on film, black and white.

Offered to: groups and individuals.

Available from: Dictaphone Corporation, 420 Lexington Avenue, New York City.

What's An Office Anyway? shows, in an amusing and instructive way, some of the everyday problems and people to be found in an average office and makes a real contribution to the important subjects of personnel relations and office management. The point that a modern office is the nerve center of the business organization, which it serves, is developed in this picture, by the use of actors and drama. The story shows that, to a large extent, the success or failure of an office is determined by the attitude, personalities, moods and capabilities of those who make up its personnel.

From Mine To Consumer, two reels, 16mm. black and white and color, silent.

Offered to: responsible organizations, groups only.

Available from: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York City; Anaconda Copper Mining Company, 25 Broadway, New York City; The American Brass Company, Waterbury, Conn.

From Mine To Consumer deals, in Reel 1, with mining, smelting and refining copper ore. The opening scenes were taken at the Anaconda copper mines in Butte, Montana, and these are followed by shots of the reduction of ore to fine sand and concentrate. Anodes are shown being cast from the refining furnaces and, as the first reel ends, pure copper is being cast into forms for industrial use. Reel 2, in color, deals with the manufacture of copper, brass and bronze items. The features of pipe and tube manufacture are graphically illustrated. There are scenes of tube drawing and the most modern annealing equipment.

State the organization you represent in requesting this film.

Asphalt: Nature's Most Versatile Product, 800 feet, 16mm. sound on film and silent, black and white.

Offered to: groups.

Available from: The Asphalt Institute, 801 Second Avenue, New York City.

Asphalt: Nature's Most Versatile Product traces the use of asphalt back to Babylonian days. After a brief introductory historical sequence, the film then deals at length with modern uses of this remarkable mineral. Refining asphalt and making petroleum are shown, followed by methods of highway construction and some famous examples throughout the United States. How the Mississippi River was partially controlled by a flexible carpet of asphalt is pictured in detail, and this is followed by examples of jetties that have been strengthened by the same material. The film concludes with interesting scientific tests of asphalt and its uses.

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- Making The Film Ready To Project
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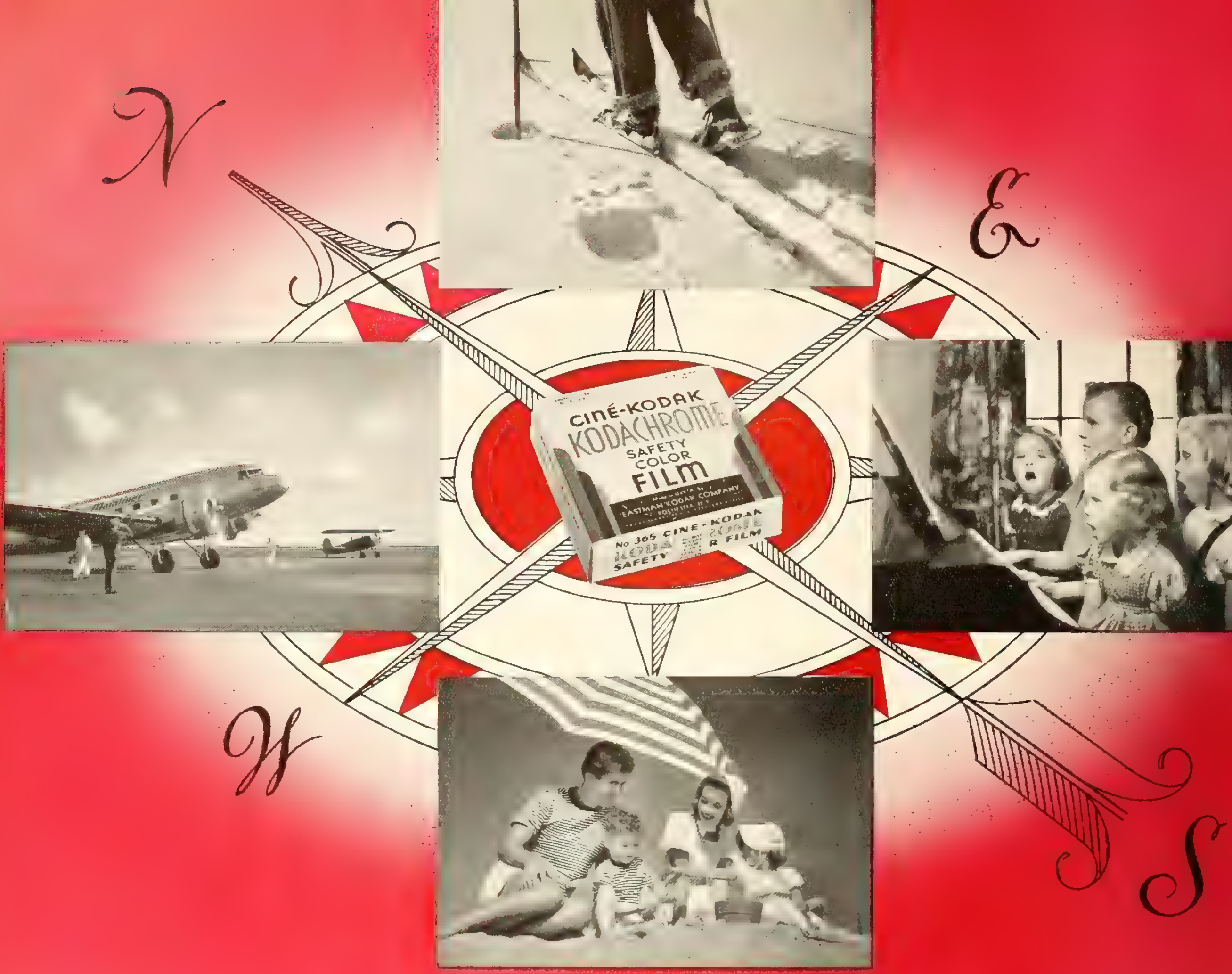
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Magazine of the Amateur Cinema League, Inc.

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FEBRUARY, 1941

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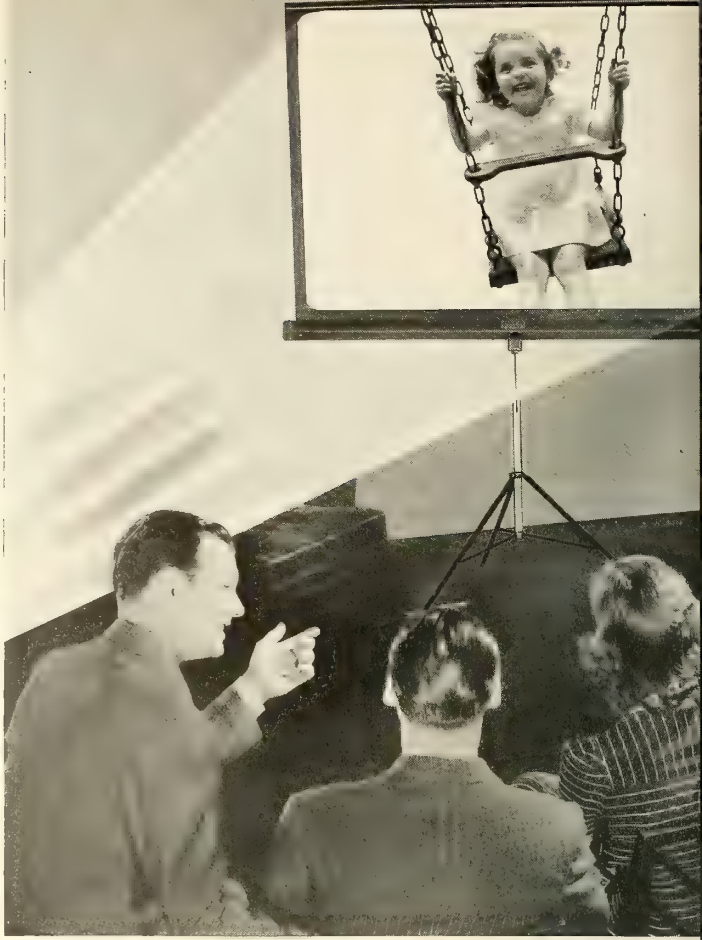

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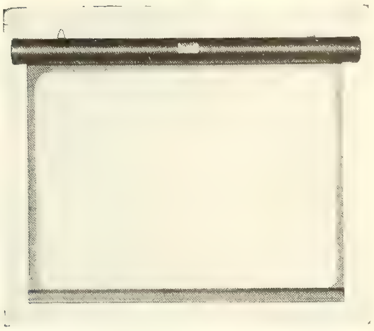

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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Closeups—What filmers are doing

Sometimes Dame Nature plays dirty tricks on even the most careful of movie makers. It seems that LeRoy Segall, ACL, of Milwaukee, Wisc., took a grand trip early in the fall out to Hawaii, shooting color film, of course, as he went. Home again, he set himself to the long task of editing and title writing, until, after weeks had passed, he had his footage polished to a "T." There remained only the task of shooting the well written titles. These he planned to double expose in color over a moving background of blue water breaking on a sunlit beach — footage which he figured was his for the taking at near by Lake Michigan. A careful worker, Mr. Segall first tested his exposures and effects on a strip of black and white. Days passed, and the test roll returned—perfect in every respect. But with it there came the gift of early winter weather he hadn't counted on. Lake Michigan, unseasonably, was frozen solid and her golden sands were buried under two feet of snow!

John Borza, ACL, who works in 16mm. film, has nearing completion a 400 foot reel of the late Presidential campaign in which he will feature the visit of President Roosevelt to his home town of Cleveland. There are, however, certain gaps in his continuity, and he has appealed to other readers of Movie Makers for aid in filling them out. He defines the needed footage as follows: (1) two or three short scenes of Wendell Willkie, either speaking or making some public appearance; (2) two or three scenes of Mr. Roosevelt, riding in an automobile and being greeted by crowds; (3) several scenes, either indoors or out, of crowds cheering and applauding. Mr. Borza would like to copy existing footage on a swapping basis, and he can be reached at 1339 West 61st Street, in Cleveland, Ohio.

Movie Makers records with regret the death of Carl W. Nerish, ACL, of Cincinnati, the producer of *St. Lawrence Sketches*, a Ten Best award winning film in 1938. An industrial chemist, Mr. Nerish was killed by a laboratory explosion in the plant of Procter & Gamble, located outside of Cincinnati. Mr. Nerish was twenty eight years old.

A few months ago, this column carried a brief note on the attractive script submitted for checking by Dudley E. Porter, ACL, of Beverly Hills, Calif., in which Mr. Porter had caught so deftly the charm of that biological best seller, *Bet It's A Boy*. In the event you thought we had advised Mr. Porter simply to go ahead on his proposed 8mm. production without getting permission from the author, you're dead wrong. "Write," we cautioned, "to Betty Bacon Blunt and tell her your intentions are honorable — and non commercial." Good thing we did too! Seems that Mrs. Blunt and her husband, John, are good friends of Morton H. Read, ACL, up in Springfield, Mass., who knows plenty about 8mm. filming, as testified by *Holiday in Dixie*, his recent Ten Best award winner. Since the Blunts were not too familiar with amateur movies, they consulted Mr. Read about the proposed film. His prompt assurances got the needed okay for producer Porter without further fuss.

It seems only poetic justice that Neil P. Horne, ACL, who, has probably filmed more weddings than he likes to think of, should have his own recent nuptials well recorded in 800 feet of 16mm. sound on film Kodachrome. Mr. Horne, whose home is in Belleville, N. J., married Eleanor Hagemann, of Nutley, with the Reverend William Marson, a friend of the bride's family from Newark, officiating. On the sound camera crew were Clarence Schmidt, Dominic Lopez and Benjamin F. Farber, jr., ACL, all friends of the bridegroom in non theatrical film work, while Russell C. Holslag, ACL, of the staff of this magazine, provided the wedding music on the double turntable. Mr. Horne, of course, continued the film record himself, during a honeymoon passed at Atlantic City.

Three hundred and sixty years will pass before movie makers in the Cape of Good Hope have another opportunity to film a total eclipse of the sun, so John H. Marsh, ACL, is mighty proud of the fifty feet of first class Kodachrome he got of the great event. The high light of the record, according to his report, is an awesome view of the corona, made with a six inch telephoto. Mr. Marsh, who hails from Cape Town, is by profession a maritime journalist and photographer; he has been making movies for only a year and considers it the greatest hobby in the world.

J. Owen Campbell, ACL, of Norfolk, Va., who won a recent Honorable Mention award with his delightful 8mm. comedy, *His Off Day*, is another filmer who has been riding the cine hobby but little more than one year. Before that, it seems, he was one of the country's able amateur still cameramen, with a rating in *Who's Who in Photography*, and an associateship in the Royal Photographic Society. Our Norfolk spy, however, reports that Mr. Campbell has now completely given up his still work, to devote all his energy and skill to movie making.

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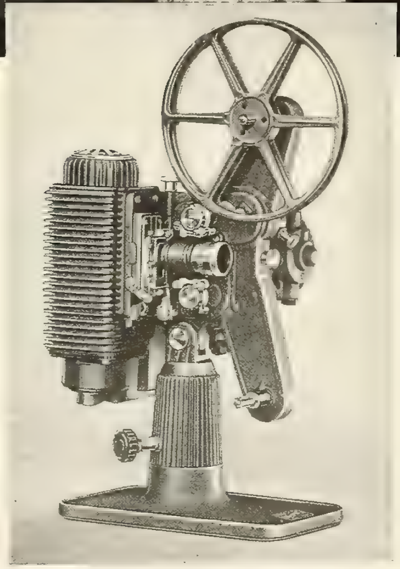

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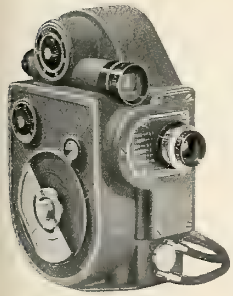

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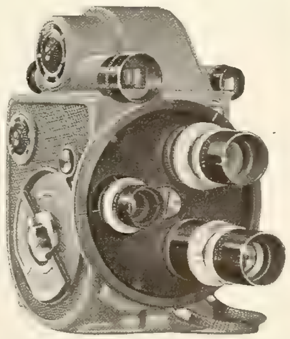

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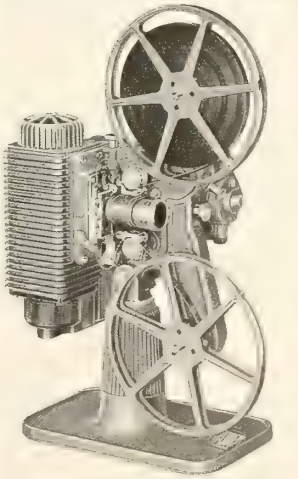

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CLEVELAND WINS FIGHT

NON theatrical film users and amateur movie makers in Cleveland, Ohio, achieved an important victory for the cause of movie freedom last month in the Ohio metropolis.

An ordinance had been introduced in the city council which would have required municipal licenses for all kinds of projection. Under the leadership of E. V. Rasmussen, associate director of the Cleveland Young Men's Christian Association, the non theatrical projectionists of Cleveland were united in one of the most vigorous campaigns that have yet been conducted against the concept that motion pictures are the exclusive possession of the theatrical movie industry.

A preliminary meeting was called, to outline safeguarding amendments to the proposed ordinance. Educational, religious, civic and social service leaders were present, as were representatives of cine dealers and industrial film producers and users. The Amateur Cinema League was ably represented by Jack L. Krapp, ACL, recent winner of honorable mention in MOVIE MAKERS 1940 Ten Best, for *Hands That Work in the Darkness*, to whom the thanks of his fellow members are generously due. Other League members in Cleveland were earnest campaigners.

As a result of this meeting, appeals were made to educational, religious and civic bodies, whose cooperation was secured. The Cleveland newspapers were strong in their support, the *Cleveland Press* having published a trenchant editorial on the proposed ordinance, which it called "vicious." The Federation of Women's Clubs was addressed, and it responded with strong representations to the city council. The Cleveland Chamber of Commerce presented the viewpoint of the many industries which use movies in training and in sales.

Members of the Cleveland Amateur Cinematographers, ACL, were especially active, both as an organization and by means of individuals who gave up almost an entire week to the campaign organization. This fine body of movie makers has demonstrated its right to a definite place in the civic life of its city.

The Board of Education, the Police Department, various county officials, the National Youth Administration and other administrative units protested the provisions of the ordinance. The Parent Teachers Association Council, the Cleveland Civic Association, the Cleveland Auto Club, the Group Work Council, the Cleveland Museum of Art and the Cleveland Engineering Society joined with others. The Cleveland Photographic Society with truly fraternal zeal came to the aid of movie makers. It was evident that the citizens were aroused.

At the public hearing upon the proposed ordinance, it was found that so many persons were on hand that the committees concerned had to make use of the council chamber, to accommodate the close to four hundred indignant citizens. A motion to table the ordinance did not prevail, because the chairman, who was president of the City Council, rightly held that citizens should be given the chance to present their viewpoints. The councilman who had introduced the ordinance said that he had done so by request and disclaimed interest in it. The city commissioner who had secured its introduction said that the printed ordinance was in error in not excluding non theatrical filmers and film showers from its provisions.

In the face of a general lack of support in the three council committees which jointly held the hearing and because of the vigorous protest from citizens, the joint committee session voted unanimously to recommend that the ordinance should not pass.

Movie makers and showers in Cleveland are to be congratulated on their outstanding contribution to the cause of unhampered projection. The Amateur Cinema League joined with the Motion Picture Bureau of the National Council of the Y.M.C.A., the Harmon Foundation, the Allied Non Theatrical Film Association and other national bodies in giving all possible support to the Cleveland campaigners, but local organization was so thorough that little outside aid was needed. Cleveland defended its own rights and did it with vigor and decision.

In the last year, attacks of this kind were repelled by active movie amateurs in Pittsburgh, Pa., Jacksonville, Fla., and South Bend, Ind. It is increasingly clear that non theatrical movies have learned how to defend themselves, and it is not too much to hope that, before long, their status will be universally recognized as entirely apart from that of the theatrical motion picture business.

CINE COPYING

Did you know that you can have a picture, chart, poster or other flat object copied on 8mm. or 16mm. film at a very reasonable cost? The work can be done, through your photographic dealer, either in black or white or in Kodachrome. When the difficulty and uncertainty of doing it yourself are considered, the price is well worth the result.

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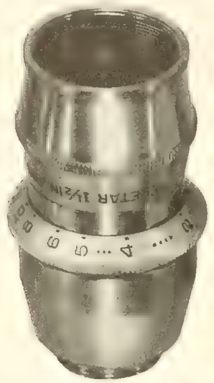

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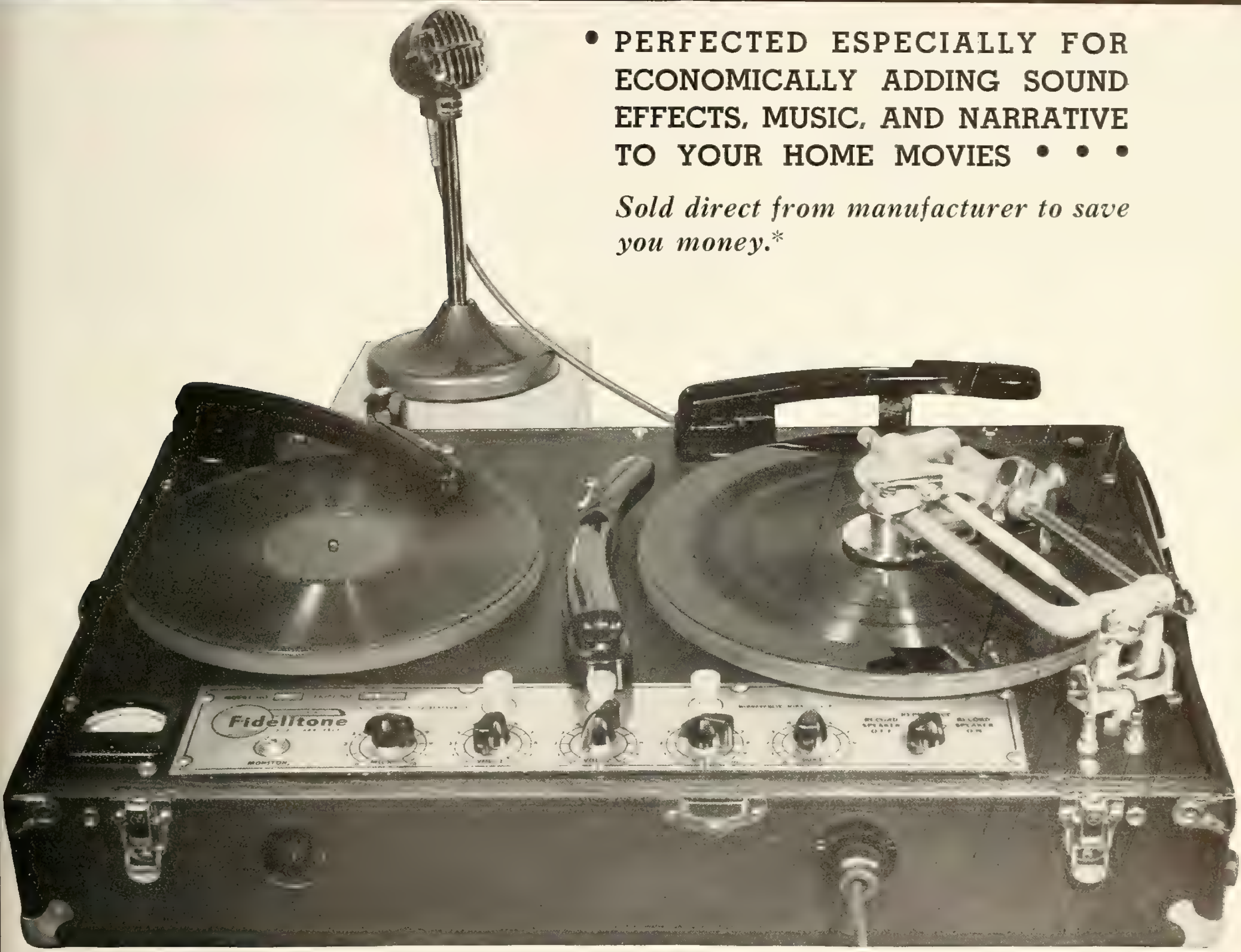

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Keep calm with movies

ALL signs in the United States point to a pretty severe case of national "jitters." The people of the country are making up their minds about national policies that will gravely affect the future of life in America.

In this period, it is important that as many people keep calm as can do so. But keeping calm is not accomplished by will power and by an iron discipline, because these often have just the opposite effect. We best keep calm if we have some way to ease the tension, and the easing is not brought about by changing excited worry and hurried effort into equally exciting recreation. What is needed is a quiet absorption in something that calls for mental concentration, but that does not exert that concentration upon worries and fears.

Movie making is ideally suited to taking worried minds away from the troubles that beset them. It demands the whole attention of the cameraman, so that he cannot, with one half of his brain, go through the routine of shooting a scene and, with the other half, worry about national and international affairs. By the time a camera has been set carefully on its tripod, exposure determined and focus decided upon, a mood of technical impersonality has been created that defies invasion. From this mood there comes the calmness that the country so greatly needs now.

That amateur movie making is a creative art is another reason why it is an ideal recreation in troubled times. When one works out a film plan or considers the choice of scenes, his mind is freed from worry. Then there is the pleasant process of editing and the satisfaction that comes to us when we see on the screen the beauty that we have created or recorded.

If movie amateurs wonder what they can do, to serve at this time, there is a ready made answer. They can keep right on filming and they can try to get as many of their friends to join them, as can be induced to spend their leisure in this most grateful of hobbies. This answer goes far to insure a much greater number of citizens who can keep their heads on their shoulders and think straight with those heads, at a time when others around them are giving way to mass hysteria.

It is not necessary or desirable that movie making should become what is so often called an "escape mechanism." If anybody starts to call it that, he should be bluntly invited to take his psychology book with him and jump into the nearest lake. But a cine camera can serve as a sensible and quiet recreation, in the times that the future may offer for recreation. For work will be better done, after our minds have been refreshed by an avocation that is second to none in interest and absorption.

The movie makers of the Americas can lift the standard of poise and sanity in a world that has great need of both.

FINE FRAMES

Golden Wedding

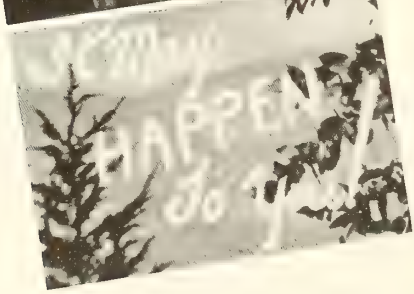
A background of moving bells introduces a movie of a fiftieth wedding anniversary in *Golden Wedding*, a film by Elizabeth Millhiser, ACL, of New York City, titled in color by Robert F. Gowen, ACL, of Ossining, N. Y.

Back lighting heightens the attractiveness of this shot of an intent child, used by Benjamin F. Farber, jr., ACL, of New York City, to add human interest to a record film of tulips.

The attractive group scenes are well lighted and directed in *Sinister Weather*, a society melodrama filmed in color by Ashley DeWolff of Hershey, Pa.

Moving shadows on a building wall are but one of the many imaginative continuity links in *If You Went to the Fair*, a fantasy of Flushing Meadows, by Kenneth F. Space, ACL.

High lighting and a low camera angle lend distinction to a dramatic moment in *Father's Time*, a domestic comedy by Raymond Fosholdt, of Long Beach, Calif.



Tree framed mountains suggest the vacation theme in *It May Happen To You*, by William A. Wade, of Los Angeles, Calif. This double exposed title is on 8mm. film.

A suggestion of the Mosaic tablets in a title and scenes representing primordial ooze impart atmosphere to *Genesis, Chapter I*, an interpretive film of Creation, by Harry Downard, of Sacramento, Calif., which was filmed on 8mm.

GENESIS
CHAPTER I

BUYING USED EQUIPMENT

What to expect and inspect with secondhand articles

FREDERICK G. BEACH, ACL

A MOVIE maker who is planning to buy used equipment may approach the idea gingerly, for he usually feels that he is not on solid ground when he attempts to judge the condition of a secondhand camera or projector. But anybody who is buying secondhand movie goods can save himself a good deal of worry by doing one very obvious thing—that is to select a sound, reliable dealer whose reputation for fairness and ethics is known.

When one buys from a reliable dealer, he has the assurance that the item he purchases is in good working condition. He knows that, if he should discover any minor adjustment to be necessary, the dealer would make it promptly and cheerfully.

Although the best insurance of the quality of secondhand items is in the reliability of the dealer, a movie maker of an inquisitive turn of mind will want to examine a prospective purchase carefully, to satisfy his own curiosity. However, such a movie maker must realize that there is no convenient, secret yardstick by which to measure the condition of used cine equipment.

For example, let us suppose that the secondhand item we are considering buying is a camera. It is difficult for any person of average mechanical knowledge to discover, by examining the camera, just what its condition may be. Outside appearances are misleading, and only a few obvious drawbacks may be detected, and these may be found only by minute observation. The only conclusive test of the condition of a movie camera is to expose some film in it.

Movie cameras are remarkably sturdy pieces of machinery. They are built, for the most part, so that they will last longer than their owners; hence, the average movie maker will not wear out his camera even if he uses it during his entire adult lifetime. Of course, if the camera is in constant commercial use, another set of conditions is present; but, even in these cases, it is quite a job to wear out a camera. Compared to other types of machinery with which we are familiar—vacuum cleaners, electric shavers, sewing machines and other household devices—the movie camera is operated for a relatively small total period of time during the year. If the camera is cared for according to the manufacturer's instructions, there is no reason to fear that it will wear out.

If a movie maker has decided that a certain type of secondhand camera will fill his needs in every respect and that the price is a fair one, he may wish to inspect it before deciding to purchase, even if there are few points that he can cover.

First of all, the general appearance of the outside of the camera may tell him something. Dents, scratches and signs of hard usage should be the signal for caution in the inspection. However, this will not be conclusive, for, often, a camera which looks well worn from the outside may have a perfect mechanism. On the other hand, hard knocks or falls may have produced light leaks which will fog the film when the camera is used.

There is no positive way of telling whether the camera leaks light or not unless one makes a test with film or makes a test by carrying the camera into a darkroom and by placing in the case a piece of unexposed bromide enlarging paper. Then the cover is put back in place and the camera is brought into sunlight. When this is done, the camera is turned in all directions, so that direct sunlight will fall on all parts. After the camera is returned to the darkroom and the paper is removed and developed, it will be easy to tell whether or not any light has reached the paper while it was in the camera. If the camera does leak, it can be fixed only by a competent repairman. It is best to send it to the manufacturer for this purpose.

Look at the lens and, if practicable, remove it from the camera. It should be free from cracks and scratches, the markings should be clear and legible, the diaphragm should open and close smoothly, none of the lens elements should be loose or should rattle in the barrel, while the threads for mounting the lens should be clean and free from damage. Tiny bubbles in the elements will have no effect on the picture at all. Many good lenses show the presence of some bubbles in the glass when they are closely inspected.

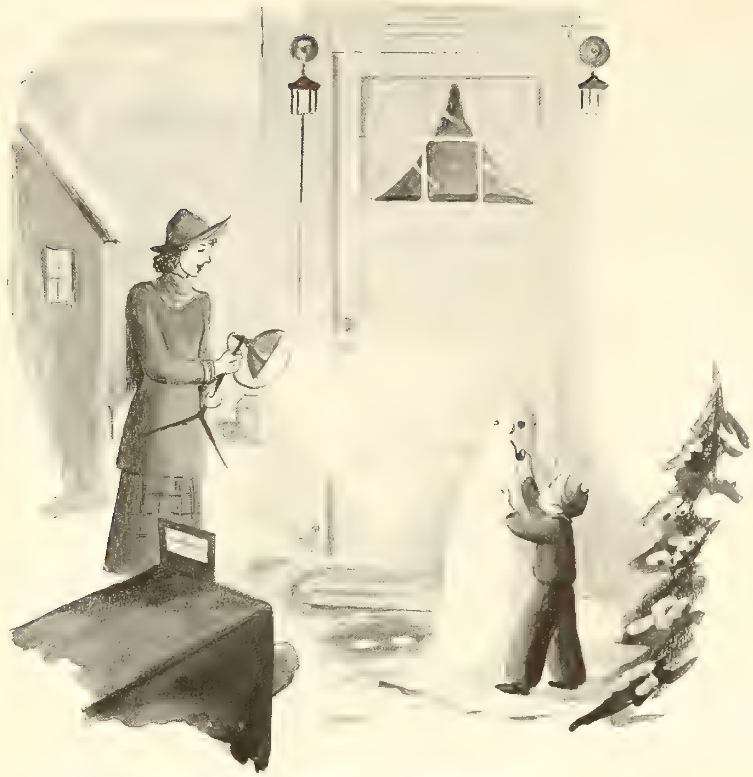
If the camera has a visual focuser of some kind, one can check the focus of the lenses, but, if it is not thus equipped, the focusing can be tested only by shooting a roll of film.

You may examine finder lenses, to see if they are cracked. They should be mounted snugly and should not rattle. Glass or transparent plastic covers for footage meter windows should be intact and free from excessive dirt or scratches, which would make it difficult for you to read the figures underneath. The proper finder elements for the lens that is sold with the camera should be supplied.

Check the tripod screw socket, to make sure that the threads are intact and that they have not been stripped or damaged. If the camera is of foreign make, be sure that the tripod socket is the proper size for American made tripods. Some European cameras have a large socket, and a special bushing or reducer is needed, to make it fit the American tripod screw.

The camera speed control button should be tight enough so that it will not turn so easily as to be accidentally shifted when you are filming. If the footage meter is of the type which works directly on the diameter of the supply roll of film, its accuracy can be verified approximately, if you place a full fifty or one hundred foot roll of film in the camera and note if the correct amount is

[Continued on page 78]



• On a gray overcast day the "booster" light will provide high lights and shadows, to give the scene sparkle and depth.

Natural illumination may be improved by "booster" lights

TAKING LIGHTS OUT OF DOORS

RUSSELL C. HOLSLAG, ACL

IN THE still photographic field, the convenience of the "bottled flash" has brought new possibilities and, in recent times, much attention has been paid to the facility with which the flash bulb may be used in conjunction with daylight. With an auxiliary flash, successful "stills" may be taken in the shadows of deep woods, on gray days or late in the day. With the help of the flash bulb, it is possible to produce side lighting and back lighting on days so overcast that, without this help, the picture would be perfectly flat. In such cases, the amount of daylight that is present is usually sufficient to give a certain modicum of exposure, while the auxiliary flash illuminates that portion of the subject which would otherwise be in shadow.

But, in this system, still photographers have made no new discovery. The principle which they use is the same as that which has been employed for years in the production of outdoor scenes in theatrical movies. Powerful lighting units are taken to the outdoor set, and the current supply is assured in any location by gasoline generators mounted in trucks. The practice of adding special artificial illumination to daylight is graphically known as "booster" lighting.

Amateur movie makers, too, can use this principle. Interior lighting units can be taken out of doors on the porch or in the yard or garden. A special generator unit is not necessary, for a long extension cord, running from an outlet on the porch or garage, will supply all the current that is needed. Of course, one cannot use booster lights when he is filming away from home, but he can experiment with them to his heart's content in his own back or front yard.

For example, you might want to take an out of doors scene, but you might discover that it is a little too late in the afternoon or that the sky is overcast. Of course, there may still be enough light to get an exposure, but you will know that there is not enough illumination to give the scene sparkle and interest.

But suppose that Junior has made a snow man all by himself and that you have worked out a sequence which culminates with a shot of Junior putting your old corncob pipe into the snow man's mouth.

The booster light will make it possible to film the sequence and even to get attractive side lighted scenes. Surely there is an outlet somewhere near the snow man, and into it you can plug a rubber covered cable, fifteen or twenty feet long. All that you will need, then, is a flood lamp in a reflector at the other end, in order to concentrate the light on the snow man and Junior.

But, for the extension cord, don't use the thin, silk covered wire that is connected to a floor or desk lamp. Use a good, substantial rubber covered cable; you can purchase this quite cheaply at any electrical store—or at the "five and ten" —together with the necessary plugs and receptacles, which you can assemble yourself. Try to have the extension all in one length. It is not a good idea to use separable connections, which may drag along the ground out of doors. Don't use more than twenty five feet of wire, unless you have a heavy duty cable that will carry the current without a voltage drop. Above all, be careful in placing the wire, so that it will not lie in a puddle of water or melting snow. You can string the cord through a kitchen chair or two and thus keep it safely off the ground.

The lighting units themselves may be of the ordinary type— flood lights in reflectors or a spotlight. A very convenient and mobile unit is a single good reflector with a "clamp on" base. This may be held by hand in the right location by an assistant or it may be clamped to some accessible protuberance.

Outdoors is a pretty big place, and, in general, your booster light will have to be held fairly close to the subject, to get results. Here, the usual aid given by reflection from the surrounding light walls and ceiling of a room will be absent. Hence, it is wise to make use of a powerful bulb. The choice of a No. 2 flood lamp is a good one. Take your exposure meter reading carefully upon the subject and make sure that your artificial light source does not shine on the cell. Don't rely on the booster light, to furnish all the illumination. If you do, you will have to be content with a closeup. There should be enough general daylight to give an exposure, and your meter will tell you if there is. Then the booster light will, if properly placed, light up the shadow details of your subject and also concentrate enough extra illumination on it to produce better detail on the film than the rest of the scene may have.

This is the general idea of a [Continued on page 83]

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Tri-City dines Forty members and guests of the Tri-City Cinema Club gathered recently in the quarters of the Davenport (Iowa) Outing Club for the movie unit's annual dinner meeting. As a table favor, each member was presented with a copy of the club's new leader, illusctrated on page 90. Double exposed on a portion of a past MOVIE MAKER's cover, the leader was filmed on both 8mm. and 16mm. stock. Features of the program following the dinner were a discussion and demonstration of *Interior Lighting*, by O. R. J. Stribley, which was illustrated with a short 16mm. film supplied by the James H. Smith Company, of Griffith, Ind., and the screening of *Baltimore*, a 1200 foot, 16mm. sound film on Kodachrome, distributed by the Baltimore Chamber of Commerce.

Walla Walla awards Award winners in the annual contest for members' films held by the Walla Walla Cinema Club, in Washington, were announced recently by that group at a dinner attended by more than sixty members and guests. Judged in two divisions, the award winning films were: 8mm. class—*Santa's Mistake*, by Edgar Thornton; *Vacation 1940*, by Cromie Wilson; 16mm. class—*A California Motorlog*, by Dr. George Scofield; *Stanford vs. W. S. C.*, by Kenneth Owsley, ACL. A special award for acting was given to Dr. Scofield for his work in the club's production, *Vacant Chairs*. The judges were Jack Wright and Harold Mizony. New officers for 1941 include Cecil Ripley, president; Dr. Philip Pope, vice-president; Eugene Weber, secretary, and Albert Beck, treasurer.

Washington sees South Morton H. Read, ACL, of Springfield, Mass., a recent Ten Best award winner with *Holiday in Dixie*, was the guest of honor at the late annual banquet of the Washington 8mm. Movie Club, held at the Washington Golf and Country Club. Mr. Read presented his 1200 foot, 8mm. color film in person, accompanying it with music and narrative. Other features of the dinner's well planned program were the screening of the Three Best for 1940, place winners in the club's annual contest. and of *All For Fun and Fun For All*, a 16mm. advertising film in color. William S. McConnell, ACL, was reelected president for 1941, on a slate which included Milton J. Pike, ACL, secretary, and Maurice Hejnal, ACL, treasurer.

Meet in Perth Amboy New in New Jersey are the Raritan Movie Makers, ACL. meeting on the first and third Thursdays of each month in Perth Amboy, with a charter membership of twenty five. The first officers include Ernest Jones, president; Sarah Sussman, treasurer; Alice Bjork, secretary; Louis Price, chairman of the program committee; Frank Oslislo, chairman of the publicity committee. Interested amateurs in the community are invited to get in touch with the president at 234 Brighton Avenue, in Perth Amboy.

Sound in Philly Using a standard silent 16mm. camera and projector, Walter Gray, a member of the Philadelphia Cinema Club, cooperated with Ralph Powell, of the Presto Recording Corporation, in presenting a demonstration before the club

[Continued on page 90]

• The Triangle Cinema League of Chicago shooting a scene in a radio station for its production, *The Wayne Murder Case.*

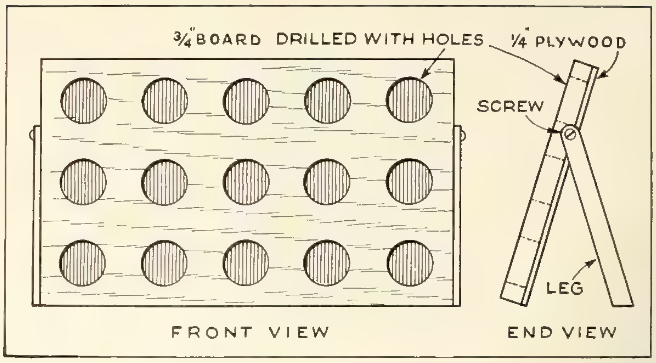
CHECK YOUR GUN AT BAR
CHECK YOUR GUN AT BAR

• Members of Atlanta (Ga.) Movie Club, ACL, on the set for *The Shooting of Dan McGrew*, which they recently filmed on 8mm. and 16mm.

Technical comment
and timely topics
for the amateur

The Clinic

FREDERICK G. BEACH, ACL



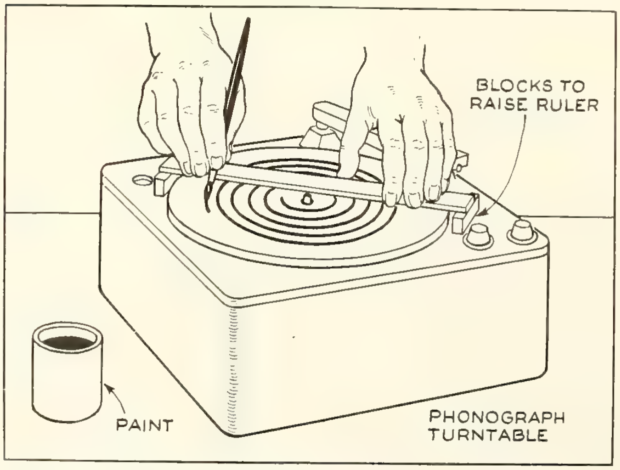
Classic design of easily constructed editing board

Spiral background

A revolving spiral design is an effective trick background for special introductory titles. The stumbling block in the way of the use of such a background is the production of a neat spiral pattern. A simple solution to this problem, discovered by Walker A. Tompkins, is pictured in the sketch below.

A cardboard disc is placed on a phonograph turntable, and a light wooden bridge is made, as shown in the drawing. The bridge provides a rest for the hand when you are drawing the spiral. An ordinary show card writer's brush and show card colors are used. The brush, laden with the desired color, is placed in contact with the cardboard, near the edge of the disc, and then the turntable is set in motion. As the turntable revolves, the hand, resting on the bridge, draws the brush slowly toward the center of the disc. The speed with which the brush is drawn toward the center will determine the pitch of the spiral. Of course, one can draw the brush from the center outward, or he can use a combination of colors, to produce almost any type of spiral effect that he might want.

The background made in this fashion is best combined with title lettering by means of double exposure. The title wording is shot first; the film is rewound and is then exposed on the revolving disc. If your camera is not equipped to make double exposures, you may letter the title on glass which is placed in front of the revolving disc.



Simple method of making spiral background for effect titles

Editing board

Probably no accessory used by movie makers is subject to more variation in design than the editing board—the device to hold lengths of film during the editing process. Each movie maker who designs his own develops some distinctive kind. In spite of other numerous excellent designs, the type of device shown in the sketch here is one of the most serviceable and is one of the easiest to build. It is made of a board of three quarter inch lumber, which may be cut to any size desired—the size depending upon the number of receptacles for film coils that may be wanted. The other materials are a sheet of plywood, cut to the same size as the baseboard, and two legs to support the board. The baseboard is drilled with a number of holes, about two inches in diameter and spaced as shown in the sketch. After the holes have been sanded smooth, the plywood is nailed to one side of the baseboard, thus producing rows of shallow cups that will hold coils of film.

New concepts

From the Research Laboratories of the Eastman Kodak Company comes an announcement by Dr. C. E. K. Mees, vicepresident in charge of research, that ideas formerly held, concerning the shape of developed silver emulsion grains, have been completely upset by the electron microscope, which gives a magnification ten times greater than that possible with the best ordinary microscope. Examination of silver grains with this super instrument has shown them to be lacy structures, instead of the somewhat solid looking grains technicians had always supposed them to be. It is hoped that this knowledge will aid in the solution of the problem of grain in photographic images. (See photograph on page 86.)

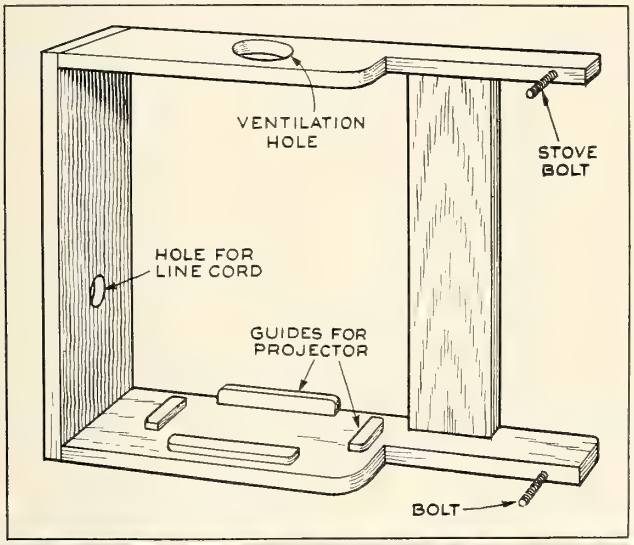
Large reels for 8mm.

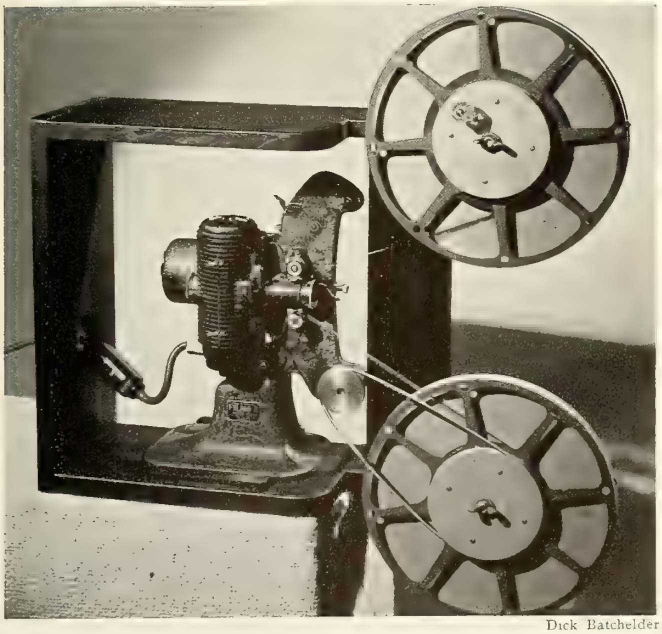
When Jack Krapp, ACL, finished his 8mm. movie, *Hands That Work in the Darkness*, a 1940 Honorable Mention in the Ten Best, he found that it ran about 764 feet in length. In order to preserve the continuity of the film, he wanted to show it without a break. Since no 8mm. projector of 800 foot capacity is available, to accomplish his purpose, he made the gadget shown in the illustrations opposite. The wooden base, which was made for his machine, gives plenty of room. Reel spindles were made from one quarter inch bolts, and the reels are held in place with wing nuts.

He made a special pulley for the

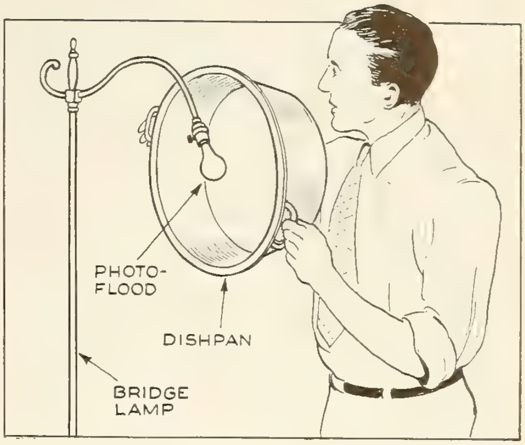
projector takeup spindle that could be slipped on the normal spindle. This pulley drives the large takeup reel by means of a spring belt. The reels are made from regular 800 foot, 16mm. reels. To reduce their width to fit 8mm. film, he placed plywood discs between the flanges. He fitted the feed reel with a knob, to be used as a handle for rewinding film, and the takeup reel was fitted with a plywood pulley, to handle the belt from the pulley on the projector. The outfit is so balanced that it can be placed on the edge of a table without danger that it may tip off and fall on the floor. While Mr. Krapp did not cut a hole in the frame over the lamp house, so that the stream of hot air would not be spent on the wood, it might be a good idea to do so. Such a hole is shown in the sketch.

Surplus cement One of the most highly objectionable defects in a color movie is the ragged flash of blue on the screen that is produced by careless splicing. It is caused by applying too much cement to a splice and then by permitting the moist splice to come in contact with a neighboring coil of film on the reel. The blue flash is produced because the wet cement removes the color from the film emulsion that it touches. The remedy is to apply just sufficient cement while making splices. If one is not skilled at using just the right amount, he should wipe the splice carefully before winding it on the reel. This is a wise precaution in any case.




Dick Batchelder

Device, designed by Jack Krapp, ACL, to make it possible to use oversized reels with 8mm. projector



Dishpan can be used as substitute for a reflector

Emergency reflector If you want to make some interior movie shots on the spur of the moment and you do not have a proper reflector for your flood bulbs, try using an aluminum or white enameled dishpan, as shown in the sketch. It will increase the effective light from the flood bulb by a considerable extent. An assistant can hold the pan behind the light, and a little experimenting will show him at what angle the pan will reflect the greatest amount of illumination on the subject.

Slow for control If you are filming inanimate subjects, such as titles, and are making dissolves, wipeoffs or other cine effects, try operating the camera at eight frames instead of the normal speed of sixteen. This slow speed will give you a better opportunity to control the operations, and chances are that it will enable you to make the effect much smoother. Of course, it is important to remember to cut down the exposure one stop if you run the camera at half speed.

Tripod snowshoes If you have ever tried to set up a tripod in deep snow, you will appreciate the need of some device to prevent the legs from slipping through the crust and down a foot or more into the snow. To answer the problem, remove the bottoms from three tall baskets that are commonly used for fruits and vegetables. Then you will have three wooden discs that are about ten inches in diameter and which have a half inch hole in their centers. Put one of these under each leg of the tripod, and you will have a reasonably solid support to use on the surface of snow.

Molasses in January Your camera is not lubricated with molasses, but it does contain oil and grease that are sometimes

[Continued on page 86]

• Above, Edwin F. Myers, ACL, explains the mysteries of movie making to an Indian; at right, Harry Wright, ACL, poses with one of his subjects while shooting production "stills."

AN ETHNOGRAPHIC FILM RECORD

The scientific work of two League members in recording Mexican Indians

TO MAKE a record, in natural colors, of the life and customs of the fifty one Indian races still found in Mexico, Harry Wright, ACL, and Edwin F. Myers, ACL, have given up casual movie making and are concentrating on this definite undertaking.

They have spent over two years in filming thirteen of the Indian groups, and they estimate that it will be five years more before the ethnographic series is completed. Sound is being added to all the films, with authentic Indian music included whenever possible. The whole series will be preceded by a 400 foot introductory movie, giving the history and distribution of different linguistic groups.

These films should be of considerable scientific value, as they will include ethnographic data not previously available, especially in this form. The scenes already made include sequences of the pantheistic religious ceremonies of the Lacandons, a tribe of fast disappearing jungle savages; a Trique witch doctor attempting to cure a broken leg, with incantations, incense and eggs; Tzo-jol-mut, a brutal pre Spanish game; Napapopedzé, Dance of the White-Tipped Feather of the Zoque Indians; and many other pagan customs and dances, as well as the daily life and work of each tribe.

In the near future, it will be impossible to obtain much of this material, as some of the Indian groups are rapidly becoming extinct, while the Mexican Government's present National Socialist educational program tends to stamp out tribal customs and dress.

Directors of several American museums already have approached these two movie makers and have suggested that copies of the films be placed in their archives, for present and future study. In addition, the completed pictures have been shown to members of the Smithsonian Institution, the United States Department of Indian Affairs, the National Geographic Society, the American

[Continued on page 79]

• *Some of the Mexican Indians whose customs and primitive methods of living have been preserved on film.*

Photographs by Edwin Forgan Myers, ACL

Frames from "Navajo Indian Life," 16mm. color teaching film

16mm. scenes by
E. T. Nichols, 3rd, ACL

PRACTICAL FILMS

LAURENCE S. CRITCHELL, jr.

Neefa Expands

The New England Educational Film Association announces that it has acquired the *March of Time* in a new series of 16mm. sound prints, available on a rental basis to educational institutions. This famous series includes pictures of biology, health, physical education, recreation, general science, physics, social sciences, guidance and vocations and contemporary history. The series is not available as part of the regular NEEFA membership plan for the year 1940-41, but is offered on a special arrangement.

Also announced is the acquisition, from the library of the Museum of Modern Art, of the only five reel version of *The City* in existence. This film, made a short time ago, already ranks among the milestones in the history of human record filming.

High School Film

Under the direction of Maryland Blackburn, the students of the Central High School, Evansville, Ind., have just completed a new and ambitious movie, entitled *Does My Slip Show?* Although it is a comedy, the film is intended to show the underclassmen the way in which the school paper, *The Centralian*, is written, edited and published. The film is approximately 800 feet of 16mm. black and white, with sound on disc. The work was done by the students as a leisure time activity.

Desert Teaching Film

A new teaching film, *Navajo Indian Life*, on 1600 feet of 16mm. silent Kodachrome, has been made ready for distribution by E. T. Nichols, 3rd, ACL, of Tucson, Ariz. Titles are supplemented with full description in the form of a teacher's guide, and, if demand warrants it, sound narration will be added. The frame enlargements on this page come from scenes in the picture, which was the product of two summers of work in northern Arizona. With the cooperation of the National Park Service, Mr. Nichols shot most of the footage at Wupatki National Monument, where he lived for two months with the Navajo family featured in the film. Only two members of the family of seven could speak any English, reports Mr. Nichols, but he had no difficulty in working with them, and he came to know them as fine people and true friends. The film deals with the aspects of their life on the desert.

The non theatrical movie as used for various purposes

Audio Visual Conference

The use of motion pictures, recordings, lantern slides and other audio and visual educational aids in teaching Americanism was a principal topic at the fourth annual Southern Conference on Audio Visual Education, held at the Biltmore Hotel in Atlanta recently. More than a thousand teachers and school officials from towns and rural communities throughout Georgia attended the conference.

The three day program included an afternoon devoted to showing new educational films; several sessions in which talks, demonstrations and movie showings were intermingled; and an afternoon of specialized group forums, in which teachers met with technicians and experts for informal discussion of mutual problems. Interspersed throughout the three day meeting were screenings of new Technicolor films designed to teach Americanism.

Among the speakers were Roger Albright, liaison officer for the Motion Picture Producers and Distributors of America; Leonard Power, of the United States Office of Education; Dr. Ellsworth C. Dent, educational director of RCA; and others equally well known in educational circles.

Dartmouth Premiere

First public showing of *Journey to Jerusalem*, the film picturization of Maxwell Anderson's Biblical stage drama, was held at the Nugget Theatre, Dartmouth College, Hanover, N. H., last month. Theatre-on-Film, Inc., headed by Joseph Pollack, proposes to choose outstanding stage plays of each season and to film them in their

[Continued on page 89]

Victor de Palma from Black Star

• A medium view like this calls for additional closeups—for example, why not a closeup of one boy as he throws a snowball and then a closeup of the second boy as he catches a fistful of snow in the face.

How every film can be improved as you plan it

CHECKING CONTINUITY

JAMES W. MOORE, ACL

THE scene was an amateur movie club meeting. The time, that somewhat empty and embarrassed moment which follows the screening of a member's film for critical comment.

"Well," began the chairman hopefully, "who wants to give us some comments on Joe's winter film?"

There was a noticeable pause. Finally, from the back of the room, Dick Fisher got to his feet and cleared his throat. Dick was one of the club's better filmers, so that everybody awaited his words with interest.

"This seems to me like a mighty nice little film," Dick said. "Joe hit his exposures pretty good, except maybe on some of those scenes of skating, where he was a bit over. The focus looked all right, as far as I could see, and I don't think those jiggles were *too* bad, when you consider everything."

Dick paused, his fund of critical comment apparently exhausted. He looked over at Joe Thomas at the end of the second row, as if to say in a glance, "Hope you're not sore, pal, it was really swell!" The chairman shifted his weight from left to right with slow alternation.

"Anybody else want to help Joe out with a few comments?"

Charlie Martin, who was a "whiz" on building all kinds of "gadgets"—including an elaborate trick title maker—got slowly to his feet in the front row, "I sure agree with everything Dick said," he began, "but I did notice that some of Joe's titles were just a bit off. That lead title, now, *Winter 1940*, looked off center to the left. And the subtitles, such as *Bobby and Junior go skating*, I'd say were a bit underexposed . . . but, in general, I really think it was a swell job."

And so the comments ended. They were all true, but they were not helpful. Unless Joe Thomas were a simon pure beginner who was submitting his first film—which he certainly was not—he would be able to recognize overexposure, good or bad focus and faulty title making as readily as the "experts." They were all so obvious.

But the big weakness of the comments offered on Joe's film was that they were all about *camera* technique. And, basically, there was nothing seriously wrong with it. What *was* wrong with the film was its continuity, and on this technique none of Joe's fellow members had ventured even a word.

Nobody, apparently, had thought to tell Joe that his simple little study of the two boys would have been far better if he had included a liberal dash of closeups. Nobody seemed to feel the jerkiness of the film's progress, as it moved from the middle of one activity to the center of another, with no effort at "build up" or transitions. Eagle eyed Charlie, while spotting the faulty title making, had failed to sense that the title wordings were equally faulty. Even the obvious and unpleasant camera movement, as Joe "panned" and tilted across his changing subjects, went wholly without comment—save for Dick's cautious reference to "those jiggles." There seemed to be a general but unspoken agreement that continuity was something secret and ulterior, not to be mentioned in mixed company.

Actually, of course, no such thing is the case. Compared to the skill required to get good color exposure on a back lighted flower, continuity is just about as simple as writing a letter. First you decide what you want to say, next how you want to say it and then you put it into words. Writing, or even thinking, film continuity is honestly just as straightforward as that. The scenes, your individual units of expression, are your sentences; the sequences, or groups of scenes, your paragraphs. The way in which the whole thing fits together is your plan for the film—or what you wanted to say in the beginning.

Joe Thomas's big trouble—in fact, the chief continuity trouble with most filmers—was that he didn't have a real plan in the first place. There was a short series of scenes, to begin with. of his two boys having a snowball fight. This was followed by a slightly longer grouping of shots of these lads and their pals sliding down

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A WEATHERPROOF SCRIPT

BENJAMIN F. FARBER, jr., ACL

OUTSIDE of postmen and picnickers, nobody watches the weather more skeptically than the man who wants to make a movie. Mostly, he wishes for sunshine; sometimes he hopes for snow. Now and then—strange creature that he is—you will even find him praying for the splash of rain against his window.

Now here comes another scenario that depends upon the weather. But, unlike other scripts, it cannot be spoiled by contrary minded skies. If there is snow, shoot the film one way; if there is no snow, shoot it the other. Shoot the last part first or the first part last. No matter how you twist it, you are bound to make it into a good film in spite of the weatherman. So shoot—and let the sun shine or the snow fall; neither will interfere with the plot.

1. *Semi closeup.* Two little pairs of legs are stretched out on the floor. Tilt up slowly, to show Bobby and Dorothy lying flat on their stomachs, their heads in a huddle over something that they are drawing.

2. *Semi closeup.* Shoot from one side, to show the children working on a piece of paper with colored crayons.

3. *Medium shot.* The living room, where Mother and Dad are reading. Both look very comfortable.

4. *Semi closeup.* Father, wearing a smoking jacket, stretches in his easy chair. He looks up after a long yawn and says:

Title: "*Boy, a whole day tomorrow with nothing to do but loaf.*"

5. *Semi closeup.* Mother, as she smiles, stretches luxuriously and points to herself, as she obviously says: "Me too." Then she looks up and over to one side.

6. *Closeup.* A clock face, showing the hands pointing to 8:30.

7. *Medium shot.* Mother gets up and walks to the door.

8. *Closeup.* Mother calling to the children. She uses an obvious phrase, such as "Time for bed, children."

9. *Closeup.* The two little heads, filmed from behind. Each one nods in answer to the call. Other than the nods, there is no response.

10. *Closeup.* Mother listens; she sighs, smiles and calls again.

11. *Medium shot.* This time, both children jump to their feet, one picking up the large piece of paper that they have been working on. They answer almost in unison, "All right, Mother," and then one turns and motions to the other to follow. Both grin widely, as they tiptoe out the door past the camera.

12. *Medium shot.* Looking down the hall. The children walk into the scene from behind the camera and go to a closed door. There they pin the large piece of paper.

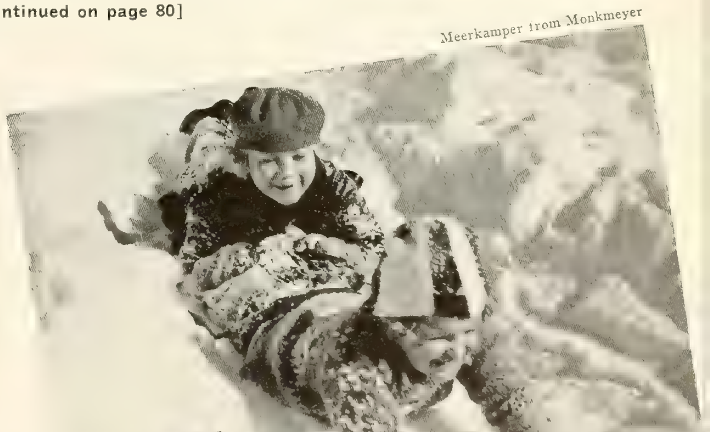
13. *Closeup.* The children, as they finish pinning the paper on the door and then turn to look at each other. They start to giggle. They leave the scene, one on each side of the camera, and thus reveal the large piece of paper to the camera. It is a big sign, lettered with crayons.

(Note: Now there are two alternatives. Paradoxically, if there is snow on the ground out of doors and if the subject of the main part of the film is to be sled riding, the sign should read:

Tomorrow is Mother's Day
with
Bobby and Dorothy
Date for: Fudge making and such stuff
signed: Bobby and Dorothy

[Continued on page 80]

Meerkamper from Monkmeyer



• If it snows, the action is outdoors; if it doesn't, the kitchen is the set.

Pyk from Monkmeyer

Whatever the weather you can shoot this movie indoors or out

• When you edit miscellaneous summer footage, you can follow the advice of Old Timer and make a better picture.

THE EDITING GAME

Old Timer has sage hints and sound editing plan

Top right, Carl Berger from Black Star; top left, Harold M. Lambert from Black Star; bottom, Ewald Gnilka from Three Lions.

WALTER BERGMANN, ACL

"IT SEEMS to me that my best scene is always at the end of the film roll, and the processing numbers stamped in the film just spoil it," complained the Veritable Beginner. "What can I do about it?"

"Snip off the last frames that contain the number," replied Old Timer. "If the scene is too short after you do that, throw it away and remember to stop shooting when your camera's footage indicator shows that you have used up the roll. The manufacturer gives you a little extra film on both ends, to protect your pictures from becoming light struck, but do not try to take advantage of his generosity."

"Yes, but it is wasteful to throw away a scene just because it is a little too short," argued the Beginner.

"In my time, I've seen some swell shots that were spoiled by film misers," said Old Timer. "In some cases, if a few frames had been sheared off at the beginning or at the end of the scene, the shot would have been much better. Often, at the beginning of a scene, a few seconds elapse before the interesting action commences, because, in order to capture all of a certain piece of action, the movie maker started the camera before the action actually began. In such an instance, he should trim the first part of the scene in editing, to eliminate the awkward pause. There may be a similar pause at the end of the scene, which also should be cut out."

"I've heard it said that editing a movie is just as important as filming it," remarked the Beginner.

"Editing is very important," agreed Old Timer, "yet little thought is usually given to it by the average amateur. He shoots a roll of film and then, without any editing, keeps projecting it just as it is, even though it contains some bad shots and has no continuity. An editing job is not a matter of lopping off the processing numbers and then splicing the rolls of film together. It is a matter first of visualizing how the finished picture will look, then of viewing and reviewing the scenes, making the necessary titles and, finally, rearranging the scenes in logical sequence, so that the completed product will have continuity and smoothness. It means hours of work."

"Your pictures always do have a smooth, finished appearance, Old Timer. How do you achieve such good results?" inquired the Beginner.

"I'm just about to edit the color pictures that I took at the World's Fair last summer," said Old Timer. "Do you want to see how I do it?"

"You bet I do," eagerly answered the Beginner.

"Come into my darkroom. I've got all my editing equipment there."

On a table, Old Timer has a splicing and rewind outfit screwed on a board, about thirty six inches long, ten inches wide and one inch thick. Two rewind spindles for 400 foot reels were mounted to the rear, on both ends of the board. Pointing to the rewinds, Old Timer said, "I can use those rewinds for 800 or 1600 foot reels, even if they are only the 400 foot size. I happen to have the kind of rewind that does not flare out at the bottom and thus prevent the use of a reel larger than the 400 foot size. In mounting the rewinds, I purposely placed them at the extreme back edge of the board, so that, if I desire to use a larger sized reel, all I need to do is to place the rewind board near the back edge of the table, to allow the big reel to extend down past the top of the table."

A movie viewer and a splicer were also mounted on the board, between the rewinds. Attached to the board, in orderly rows, were twenty four typewriter ribbon boxes, each one consecutively numbered. A small pair of scissors, that were slipped under two "U" tacks, completed the outfit.

"I use the typewriter ribbon boxes to hold the separate scenes when I cut the film. Notice how nicely 16mm. film fits into a box. You couldn't get a better receptacle if you had it made to order. Some of the boys use cardboard egg cartons. They contain twelve compartments in each box, but I found them a little awkward when I used them. Others use a flannel lined basket and clip the lengths of film to the top of it, allowing the strips of film to hang down into the basket. This method gives you the advantage of being able to see the scene quite easily. However, in the way in which I edit, I find the typewriter ribbon box to be the best."

Old Timer then set up his projector on the table and took out a pad and pencil from one of

[Continued on page 84]

Winter on Mount Marcy

ROBERT P. KEHOE, ACL

IT WAS like a scene in the forest of Alice's Wonderland, where at any moment the Knight would come charging through, tilting at imaginary menace. The black crows, strangely enough, had changed to great owls. Trees, which once towered above me, stood deep in the drifted snow, each in its ghostly and fantastic shroud. For a long moment, I stood breathless and immobile, fearing to break the spell.

But you can't break the spell of Mount Marcy. And you can't stand there long without motion either—unless you want to get frostbite. The temperature stood well below zero, and the wind was howling. My hat had blown off, to disappear 1000 feet down the slope. We had climbed seven miles on skis from Adirondack Lodge, at Marcy's base, and we were now in a great basin of ice and snowbound trees, just west of the mountain's summit. As far as I know, this is the largest area of such winter wonderland in this part of the world. Apparently, moisture is blown in there and frozen on the trees at the very beginning of the winter season. From then on, through December and January, it adds and changes until the thaw comes to wipe it away.

This is the setting of the great stage where I go for much of my winter movie making. Save for the muted trees, the swooping owls and the swift explosion, as snowshoe rabbits leap for cover, there is very little audience for Marcy's eerie and exciting drama. For the most part—since it is unsafe to ski there alone—I have to induce one of the strapping youths from the village to go there with me. If you are looking for new thrills in winter shooting, then try this trip or something like it.

There are ways of making your job easier. A few years ago, my camera was a standard 100 foot model, which required open threading of the film and which had to be carried between shots in a shoulder knapsack. I should have known better, sooner. You pack camera and film in the haversack, slip it on your shoulders and start off. Five minutes pass, and you spot your first shot. You stop, unsling the pack, fumble with the straps in the biting cold and finally get at the loaded camera. Maneuvering, you make the shot and then go through the whole routine in reverse—before you are ready to move on again. But the worst is yet to come. Until you have tried threading a new roll of film, with bare hands at twenty below, you don't know what suffering is.

Since then, these problems have been solved. In place of the standard thread camera (which I still use in the summertime), my equipment for attacking Mount Marcy now consists of two lightweight magazine instruments. Instead of the troublesome pack, which was too heavy anyway, I have mounted tripod screws in the tops of two ski poles. Now, as I start out, there is a magazine camera mounted on each and a supply of film cartridges tucked into the pockets of my ski jacket. With this arrangement, you can go into action instantly, start off along the trail as soon as the camera stops whirring, and—finest of all—you can change film with your gloves on! In the old days, I was lucky if I exposed 200 feet on a single outing. With my new arrangements, I can run up to 500 feet on the same trip.

On these lofty slopes, the light is intense in the cold, clear dead of winter. With the sun out (and try to resist the temptation of shooting at any other time during winter), I have found Kodachrome exposures of white, snow covered slopes running as high as *f*/11. If you want the silhouetted figure of a skier, exploding the back lighted snow in a geländesprung, you might chance just a fraction smaller diaphragm opening. But, for more normal snow scenes with side or back lighting—such as the drifted trees or the ice gleaming branches — your apertures may grow in size all the way to *f*/5.6.

In these regions of intense cold, the lubricant of any camera tends to thicken and [Continued on page 88]

Filming in zero weather and the northern blasts

• Shots from the color scenic and skiing film, "Winter on Mount Marcy," made by the author.

16mm. scenes by Robert P. Kehoe, ACL

Clear,
EASTMAN KODAK

Crisp, Smooth...

WHEN your movies come brilliantly to life on your home screen—clear, crisp, and smooth—then you know what the true satisfaction of movie making is.

Kodascope G gives you just that.

It is designed right. Its optical system, the heart of any projector, is in itself a fine bit of precision engineering. The carefully designed film gate and sprockets safeguard the image area of the film from metal contact. Such care is typical of every detail of the Kodascope.

Conveniently, logically located controls . . . threading lamp . . . reverse and "still" projection . . . easily accessible film gate . . . forced-draft cooling system . . . speedy rewind . . . 35-degree tilting mechanism . . . these are but a few of the features of Kodascope G. Ask your dealer to point them out on an actual machine.

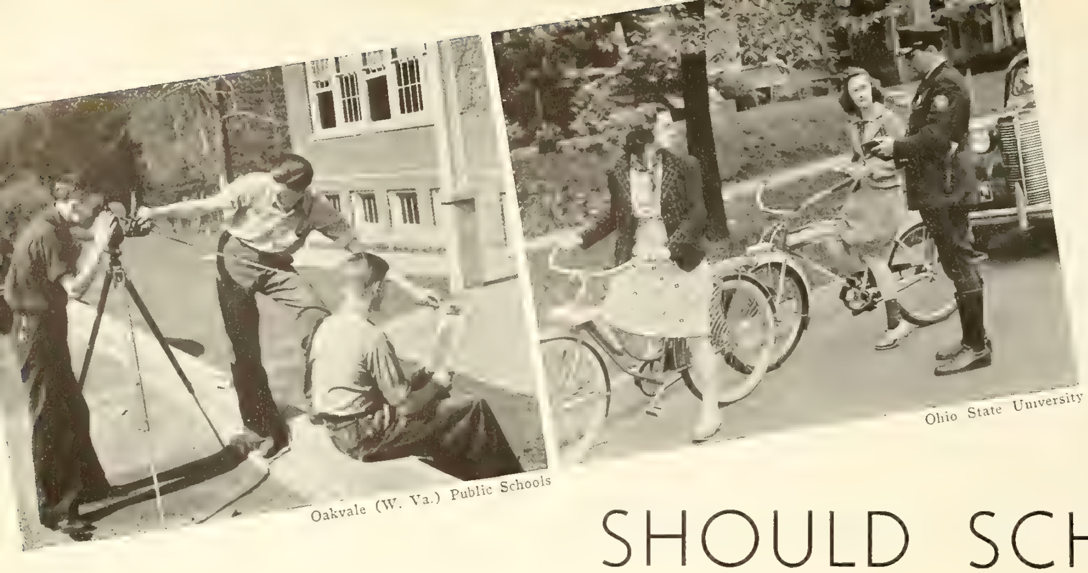
The Kodascope G—Projecto Case outfit is highly recommended as tops in projection satisfaction and convenience. It consists of Kodascope G, complete with the superb 2-inch *f*/1.6 projection lens, 750-watt lamp, and incidental projection accessories, and the Projecto Case—the carrying case which becomes a projection stand, anywhere, whenever needed. The combination price for this outfit is $137.50.

Kodascope G, with 2-inch *f*/1.6 lens and 750-watt lamp, is priced at $118.10.

With a 2-inch *f*/2.5 lens and 500-watt lamp, the price is $107.50.

NOTE. There are six Kodascope lenses available, ranging from a one-inch wide-angle to a four-inch long-focus lens. Any of these lenses may be specified as regular equipment, at a variation in price, or they may be bought as accessories and used interchangeably with the standard equipment.

COMPANY, ROCHESTER, N. Y.



Oakvale (W. Va.) Public Schools

Ohio State University

• Production "stills" from school made movies. Left, making "Life's Too Short" in Oakvale (W. Va.) Public Schools and, right, shot from "Carelessness on Trial," produced by Dayton (Ohio) Public Schools.

SHOULD SCHOOLS MAKE FILMS?

A discussion of values that local productions offer

EDGAR DALE, ACL

WHAT about this business of schools producing their own films? Is it a success or a "flop"? Is it the "fifth column" which will destroy visual education, as one film librarian recently termed it? Is it a fad? Can schools really produce films worth looking at?

Now one does not need to be either a prophet or a propagandist, to realize that anybody concerned with visual instruction must take this movement very seriously—appraise its weaknesses and shortcomings, learn to capitalize on its strengths.

Let me say, first of all, that school production of films has already a pretty good past and, I think, a rosy future. More than five hundred films have been reported as having been produced by schools; there are many more coming. Now, a good many of these films are not going to cause either Cecil DeMille or Pare Lorentz any sleepless nights, worrying about possible competition. But I assure you that some of them are very good. I cite especially the vocational films made in Oakland, Calif., under the direction of Gardner Hart, director of visual instruction, Oakland Public Schools. They have been widely used there and elsewhere. The Denver films are fine.

True, some films produced by schools are bad. But they are bad not because schools cannot make good films, but because the makers violated even the simplest standards of filming. They had no tripods or exposure meters, no scenarios, no skill in cutting or titling.

We are going to have school made films. What should they be like? This article attempts to clarify the rôle that such motion pictures might play, both from the point of view of fundamental educational values and also from the point of view of gearing school made motion pictures into the total teaching picture. This will, of course, include the extensive use of films secured from other sources. Here, then, are some of the basic generalizations which might well cover such production.

First of all, there is no point in duplicating films already made by national producers, which are readily available. This seems like an unnecessary statement; yet I do know of examples where local producers, unmindful of what was readily available, made motion pictures wholly inferior to any they might have purchased, at a cost less than that of producing an average amateur movie.

The second basic value of school made films lies in their local applications. The story of public health in Akron, Ohio, reinforced by much that is familiar in the life of the student, is a much better way of introducing him to the problem of public health than is a film that is generalized to fit all conditions all over the United States. We may expect, therefore, to see produced in the next decade literally hundreds of films dealing with aspects of local, municipal and State government, films which probably never would be made by any national producing agency.

Significant in this connection are the so called public relations films, which, by the way, represent by far the largest number of productions. Most of these films aim to show parents and others just what modern schools are doing. Parents might, of course, find this out by actually visiting schools, but it is extraordinarily difficult to get them to do so. Through motion pictures, however, the school can inform parents as to what is being done in modernized reading programs, the operations of a modern social studies laboratory, the value and purposes of field trips and the like.

William Wagner, in his study of school produced films in Ohio, discovered, for example, that, when a motion picture was advertised to be shown at a parent teacher association meeting, the attendance increased from fifty to one hundred percent. In other words, motion pictures are for parents a very agreeable, exciting and interesting way of finding out what the schools are doing.

Should schools make both factual and fictional films? Generally speaking, this is a debatable point. Certainly, for beginners, the difficulties in dramatic production ought to be well realized before they are attempted. We saw very clearly in our production of safety films, which I shall describe later, how difficult it was to get away from "corny" acting, especially in dramatic scenes in which accidents were being portrayed.

One of the basic values in the school production of films is that they should involve not only teacher planning, but pupil planning as well. This does not, of course, exclude the film that a biology teacher might make, for example, on a trip or in his laboratory. But many of the films will not be of this type. On the contrary, one

[Continued on page 86]

UNIFIED FILM DISTRIBUTION

New England Educational Film Association saves money

R. HAVEN FALCONER, ACL

EVERY month we hear of new film organizations, each set up to perform some task more efficiently. The idea men who inspire these plans sometimes leave their brain children after early organization meetings, and good ideas are shelved. It is possible that the New England Educational Film Association will become such an organization, but we hope that our unique combination of established film services will prevent such an ignominious end.

At last year's conference on visual aids of the National Education Association, in Boston, the inefficient competition between existing New England film libraries was discussed. It appeared to be foolish for separate non profit educational film distributors to charge different prices, to publish separate catalogs, listing the same films, and to ship these films to educational institutions in the same part of the country. It was self evident that the existing non profit making educational film libraries in the New England region could cooperate through one central channel and thus avoid the inefficiencies of duplication in service. Such a union would provide educational film users in New England with a larger assortment of films and better information about the films available.

Thus was formed the New England Educational Film Association, or NEEFA, as a unique example of institutional cooperation. NEEFA is a unification of all the non profit educational film services in New England which have been distributing 16mm. films and other teaching aids. These individual units have served their customers well, but the needless overlapping has caused much waste. In addition to eliminating waste, the combination of forces in NEEFA leaves more money and time for film evaluation and information service. It makes possible lower, uniform film rental fees.

The institutions that have pooled their educational film libraries, to create NEEFA, are Dartmouth College, Harvard University, CCC, First Corps Area, Boston University, University of Maine, Massachusetts Department of Education and the University of New Hampshire. The first board of directors of the new organization comprises one representative from each institution as follows: R. Haven Falconer, ACL, chairman, Dartmouth; James R. Brewster, Harvard; John A. Fox, CCC; Abraham Krasker, Boston University; O. S. Lutes, University of Maine; James A. Moyer, Massachusetts Department of Education; Donald W. Smith, University of New Hampshire.

NEEFA's fluid organization allows expansion in any direction. In one case, slides made by teachers are being purchased and are being distributed to other teachers. Some of our members offer courses on visual education both to undergraduates and to teachers. Since most teachers were trained before sound motion pictures were practicable for classroom use, they welcome assistance.

We distribute many teachers' guides with our films and we make an effort to give any help possible when teachers write or visit us. We attempt to assist the teachers in becoming more proficient in film education.

A special effort is made to keep our fees as low as possible, and we arrange membership plans in the film libraries, which will reward the teacher who is making good use of our films. One such plan, which involves a total rental fee of $100.00, allows the use of $15,000.00 worth of materials in one year!

Each member keeps his visual education headquarters open for inspection; members' projection rooms are available for previews, and files of film and projector catalogs are available for consultation. We also have extensive libraries of books on visual education and related fields. We are confident that our information clearing house will assist us greatly in making additions to our film libraries, which will be better suited to New England needs.

In all our services to New England educators, we aim for simplicity and economy. The best example, so far, of the fulfillment of this aim is our cooperative catalog. This single catalog, offered at twenty five cents, has been prepared to eliminate the necessity of duplicate printing in several institutions and the needless differences in service regulations and prices.

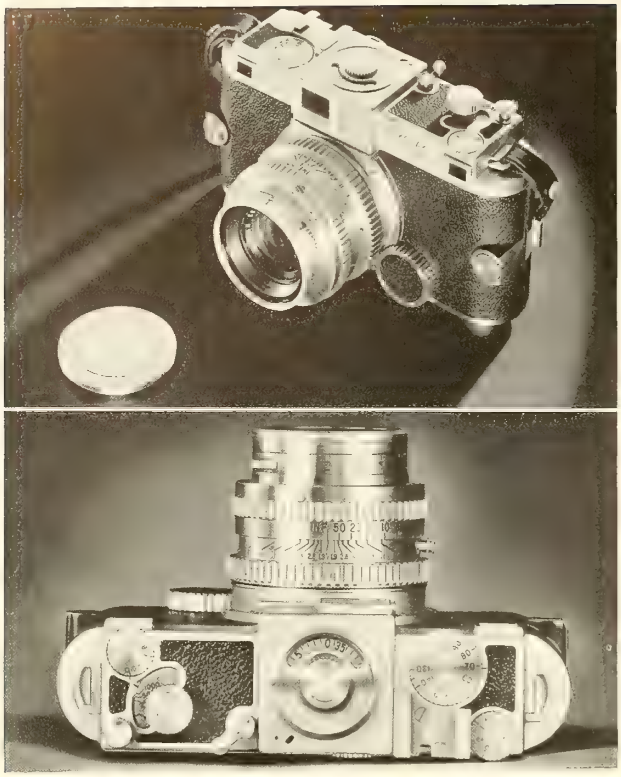
We have used a novel form for this issue. There are four separate subject matter sections, offered at ten cents each, which are distributed individually to teachers who are interested in films on one field only. These sections—*Science, Social Science, History and Travel* and *The Arts*—will save educators the time usually consumed by reading countless film descriptions on unrelated subjects, that are juxtaposed in straight alphabetical catalogs.

All films are assigned a Dewey classification, to allow the reader easy cross reference to other publications and library systems. An experimental project is planned with the American Library Association, to place card indexes in twenty five key public libraries in New England, to make it easier for teachers to order films while consulting books in the library. It is hoped that film booking aids

[Continued on page 86]

Dartmouth News Service

• *Baker Library, which houses Dartmouth College Films, NEEFA member.*



• Kodak Ektra is a new precision miniature steel camera of finest quality, with many important features.

NEWS OF THE INDUSTRY

Answers the query, "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Kodak Ektra A new precision miniature camera, which embodies the very finest attributes of design and workmanship, has been announced by the Eastman Kodak Company, Rochester, N. Y. This de luxe 35mm. camera, the Kodak Ektra, includes many new features, some of which were never before available in an instrument of this type. Six interchangeable lenses of the Kodak Extar formula are offered for use with the new camera, in focal lengths ranging from 35mm. to 153mm. Other lenses are to come.

An outstanding feature of the new Ektra is found in its interchangeable magazine backs for 35mm. film. These backs enable the owner to change from one type of film to another at any time, quickly, and without the loss of a picture. Magazine backs may be loaded in the same way as is the average miniature camera. Each has a manually set exposure count dial, film moving mechanism, a visual indicator, to check the film movement, and a metal slide which automatically covers the film opening when the magazine is removed. In place, the magazine forms an integral unit with the camera.

The shutter is of the focal plane type, made with special precision, and it gives speeds from one second to 1/1000 of a second. A variable power view finder is set by a simple dial for lenses of focal lengths from 50 to 254mm. and corrects automatically for parallax. Full visibility of all scales and dials is provided at the top of the camera. Rapid film advance and rewind provide the utmost in operating flexibility. Advancing the film simultaneously sets the shutter for another exposure. There is a delayed action mechanism for self portraiture and similar work. Many other unusual features characterize this remarkable new camera, whose advent has long been awaited. Its appearance now proves beyond a doubt that an American made precision miniature camera can surpass all others.

Inauguration film *The Third Inauguration of Franklin D. Roosevelt,* a new subject just released by Castle Films, is said to be much more than a record of the recent ceremonies at Washington. The film as a whole is virtually a screen biography of the President's public career and a résumé of the changing American scene since Mr. Roosevelt's first emergence into public life in 1917. In this new Castle release, owners of 8mm. and 16mm. projectors have the opportunity to acquire the first specially made movies of a presidential inauguration for home showings and also a movie record of an era that is largely influenced by the ideas and acts of one man.

Starting with his first public office as assistant secretary to the navy, the film traces the career of Mr. Roosevelt, step by step, to its culmination in his present reelection to a third term. Important contemporary historical events are also pictured, and the film concludes with a summary of what the next four years may hold for the nation.

As a historic document, this latest Castle subject is said to be unparalleled in importance and permanent value. It is available in 8mm. silent and 16mm. sound and silent versions, at regular Castle prices.

Filmack Having served the theatrical field for many years, in making titles and trailers, the Filmack Trailer Company, of Chicago, Ill., has amassed a collection of nearly 10,000 art and photographic backgrounds. This collection is now to be made available for substandard use through the Filmack Laboratories, the 16mm. department of the parent company. Movie makers who order titles from this source will have the benefit of a careful selection of the appropriate background from the Filmack collection. Further details may be had by addressing the firm at 843 South Wabash Avenue, Chicago, Ill.

Garrison old timers Garrison Films, Inc., 1600 Broadway, New York City, offers a free list of early American one and two reelers, which present the atmosphere of the early days of the movies. These items are available on rental for non theatrical use only.

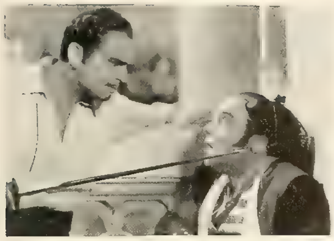
Screen test kit Substandard projectionists who wish to view their pictures on a sample of the new Wide Angle crystal beaded screen, a product of Motion Picture Screen & Accessories Company, of 351 West 52nd Street, New York City, should write to this firm for its sample test kit. This consists of a five by seven inch sample of the new screen fabric, together with a test chart.

Color title brochure Long a specialist in making color titles for 16mm. or 8mm.

[Continued on page 91]

FILMS YOU'LL WANT TO SHOW

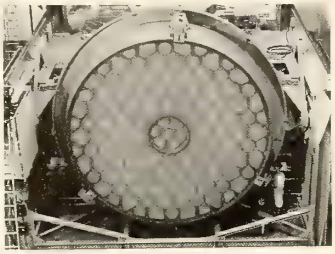
Non theatrical movie offerings for substandard projection



■ *The Private Life of Don Juan,* 16mm. sound on film, running time, ninety minutes, features Douglas Fairbanks in one of his typical swashbuckling rôles. It is a costume drama, replete with vigorous swordplay and breath taking stunts, which stars, in addition to Douglas Fairbanks, Merle Oberon, Binnie Barnes and Joan Gardner. It is offered by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City.

■ *Our Declaration of Independence,* 16mm. sound on film, is featured in the latest catalog of Ideal Pictures Corporation, 28 East Eighth Street, Chicago, Ill. This is a two reel historical film of the subject implied in its title, with a running time of twenty minutes. Sponsored by Academic Film Company, of New York City, this movie is one of a series of subjects covering the high lights of American history.

■ *Girl Loves Boy,* 16mm. sound on film, running time, seventy eight minutes, is featured in the catalog of Lewis Film Service, 105 East First Street, Wichita, Kansas, by arrangement with the distributors. Post Pictures. It features Eric Linden and Cecilia Parker. together with the child stars, Patsy O'Connor and Buster Phelps. This movie is concerned with the struggles of a widow in supporting a large family in a small town.



■ *World's Largest Telescope Reflector,* 16mm. sound on film, running time, ten minutes, is available on daily rental or on three year lease from the Filmosound Library, Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. This movie combines entertainment with educational value, for it is a scientific record of grinding and polishing the newest, two hundred inch telescope reflector at the California Institute of Technology Observatory. The picture has been approved by the Institute.

■ *The 400 Million,* 16mm. sound on film, with special music and commentary, running time, sixty minutes, is released by Garrison Films, Inc., 1600 Broadway, New York, N. Y. This subject, produced in China, emphasizes the heroic spirit of the Chinese people in their efforts to resist invasion. Directed by Joris Ivens, famous for his production of "documentary films" in all parts of the world, this film is accompanied by the commentary of Fredric March and others.

■ *California Picture Book,* one reel, 16mm. and 8mm. (16mm. in both sound and silent versions), is offered for sale by Castle Films, Inc., 30 Rockefeller Plaza, New York City. This interesting subject portrays California contrasts, including snow clad mountains, great deserts, palms and redwoods, cities and missions and the rocky Pacific coast. The film itinerary includes Santa Barbara, Monterey Peninsula, Lake Tahoe, Palm Springs, Catalina and movie studios. as well as Yosemite and Mt. Shasta.

■ *Call of the Wilderness,* 16mm sound on film, running time, sixty three minutes, is offered by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City, as a film of universal appeal to nature lovers. The subject presents an adventure story of animal life in the primitive, unconquered regions of America's great Northwest.

■ *Navy Spy,* 16mm. sound on film, running time, fifty six minutes, released

[Continued on page 92]

RICHMOND ROSS

As good as a mirror and dependable too

Du Pont 16mm Films bring practically every subject within the exposure range of your lens.

SUPERIOR PAN

This new reversal film has the extreme sensitivity needed for good indoor shots. Its speed is also of use outdoors for slow motion work, scenes with very poor lighting and views employing a heavy filter. The emulsion possesses wide exposure latitude and good non-halation properties. The image, when projected, has excellent pictorial quality and a pleasing warmth of tone.

REGULAR PAN

For general outdoor use, this standard speed "pan" is ideal. Daytime light conditions fall well within the range of a lens. Bright scenes take f:16; average scenes, F:11. The panchromatic color response, the wide latitude and antihalo protection combine to produce an excellent screen result. The image produced has a brilliant gradation that retains the sparkle of sunlight.

Du Pont Films are sold by leading photographic dealers. The list prices (Superior Pan—$6.00; Regular Pan—$4.50 for 100 feet) include processing.
Du Pont Film Manufacturing Corp.
9 Rockefeller Plaza, New York, N.Y.

BETTER FILMS *for* BETTER PICTURES

DU PONT

ACL staff change

On January 1 of this year, Frederick G. Beach, ACL, resigned as technical consultant of the Amateur Cinema League and as technical editor of Movie Makers, to become supervisor of the Motion Picture Bureau of the New York Central System, ACL. Mr. Beach, who joined the League's staff in 1932, is an enthusiast about railroads and their operation. His excellent film, *From Roundhouse to Roadbed,* was an expression of this interest. Now he has made a happy combination of trains and movies in his new activity, and he will have an opportunity to work out carefully developed plans for industrial film production and distribution. Mr. Beach undertakes his new work with the best wishes of ACL members and of its staff.

The League has chosen, as Mr. Beach's successor, Kenneth F. Space, ACL, who comes to his new work from the Harmon Foundation, of New York City, where he has been in charge of movie production. Mr. Space is well known to the amateur movie world for his films which have several times won places among Movie Makers Ten Best and for his many articles in this magazine. Like Mr. Beach, Mr. Space is a native of New York. He came from his home in Binghamton, shortly after making his first prize winning film, *Not One Word.* Since his residence in the metropolis, he has broadened his technical and instructional equipment by much filming, by intensive study and by teaching in New York University. As technical consultant of the Amateur Cinema League and technical editor of Movie Makers, Mr. Space will place his sound and extensive experience at the service of his fellow amateurs, from whose ranks he comes. He hopes, in this way, to make some return for the education which, he declares, he was able to acquire chiefly because of the fact that the Amateur Cinema League and its members generously helped him to wider knowledge.—*R. W. W.*

Buying used equipment

[Continued from page 61]

shown on the indicator.

If you want to test the camera speed, it is a good plan to make a continuous loop of film which is thirty two frames in length. Thread this film through the sprockets and gate of the camera and mark a point in the loop with a punch, so that you can count the number of times the loop passes through the gate. When the camera is operated at a speed of sixteen frames a second, this loop should make a complete circuit once each two seconds. At a camera speed of eight frames, it should take four seconds to complete the circuit, while in the case of a thirty two frame camera speed, the loop should complete the circuit once each second. If the camera is operated at sixty four frames a second, the loop would pass through the mechanism twice in a second. Generally, it will be found that, if the sixteen frame speed is correct, the others will also be right.

You may test the camera to see if it scratches film if you are willing to use a short length of brand new film. Thread the film in the camera, run it through the gate and then rethread and run it through again. After two or three operations, examine the film with a magnifying glass, to see if there are signs of scratches on the emulsion's surface. Marks on the area where the perforations are placed can be disregarded, but any damage on the picture area should be a sufficient cause to reject the camera.

If a roll of used film is available, thread the camera and operate it with the cover in place. Listen for undue noise or for unsteady operation. If you wish to check the amount of footage that can be run off with one winding of the spring, you can easily do so by watching the footage meter. Most good cameras are so designed that, when they near the end of the power supplied by a winding of the spring, they will not slow down but will stop abruptly. If the camera mechanism appears to slow down markedly before it comes to a stop, it would be well to consider the camera carefully.

After making this test, you may run the camera with the cover off, to see if the takeup spool operates smoothly and with an even tension on the film. Running the camera with the cover in place will show you whether or not the cover interferes with the takeup spool in any way. Sometimes a cover is dented just enough so that it will press on the spool and prevent proper rotation and takeup.

It is difficult to go much further with the examination of a camera without actually shooting a roll of film. If that is feasible, you may want to buy a standard roll of black and white film and take the camera out of doors for a test. (If you are buying a secondhand camera from a reliable dealer, this is not necessary, at all; but, if you are buying a used camera from an acquaintance or a secondhand shop, you may want to take this precaution.)

If possible, choose a sunny day for the test. Place the camera on a good tripod and make a number of shots with the correct exposures. Take several infinity shots and several at a short distance, such as six feet. Measure these short distances carefully with a rule, for you will want to be certain that your settings are correct. Then move indoors and make several tests at short range with the lens wide open. These tests will serve as a check on focus.

When the film has been returned from the laboratory, examine it for scratches and check the position of the frame line. It should be within the middle third of the height of the perforation, to be acceptable. Project the film next and, by using the framer, throw the frame line into the screen image. If the camera is in good condition, this black frame line will be constant in thickness and will be steady. If it is unvarying in thickness but does move up and down on the screen, it is a sign that the projector is not showing a steady image. If the thickness does vary, the camera needs attention. The chances are that the pull down is worn or that the gate tension is incorrect. Both of these faults call for skilled repairing.

Inspection of the projected film will show any error in focus. Should the infinity shots prove to be indistinct or blurred, it is a pretty sure indication that the lens is not mounted perfectly in the camera and that it should be checked by its maker or the camera manufacturer. If the close shots, for which you used a tape measure or rule, are not sharp, it would indicate the same thing, but the effect would be more readily discernible on the shots made with the lens wide open.

If the lens is of the fixed focus type, all the test shots may be made of any convenient subject. Do not shoot objects closer than six feet, as they are not within the focus range of such a lens.

If the projected image appears to weave in and out of focus after each scene change, there is evidence that the gate tension is not correct, and again the repairman or the manufacturer must be called into service.

The ability to size up the condition of a used camera depends on the filming experience of the prospective buyer. If you are not fully acquainted with the functions of a movie camera, it is best to leave this inspection to one who is experienced. If such a person is not readily available to you, then your best safeguard is to pick a trustworthy dealer.

An ethnographic film record

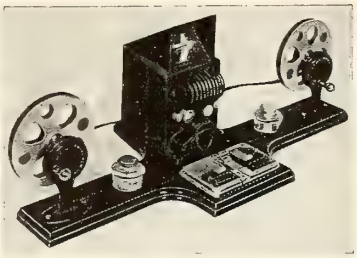
[Continued from page 66]

Museum of Natural History and at the last International Congress of Americanists.

Harry Wright, an American who has been a resident of Mexico for forty years, has had fifteen years of movie making experience and is president and founder of the Cinema Club of Mexico. His private theatre, The Kraal, is one of

CRAIG

"Makes Editing a Pleasure"



CRAIG PROJECTO-EDITOR

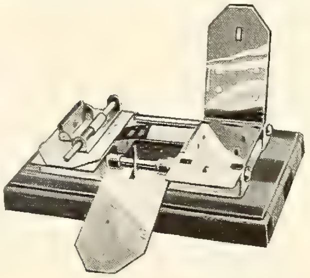
for Action Editing the Hollywood Studio Way

It takes proper **Editing** to make modern fast-moving and interest-sustaining movies. The Projecto-Editor is a smoothly animated viewing device allowing careful inspection, slow motion if desired, of actual movement on its brilliant miniature screen. Use it to transform random shots into smooth-running sequences that everyone will enjoy seeing.

The 8mm model, as illustrated at left, complete with Splicer, Rewind and Film Cement..........	**$27.50**
8mm Projecto-Editor alone.........	**$22.50**
16mm model with Sr. Splicer and Rewinds	**$49.50**

CRAIG 16MM SENIOR SPLICER

A professional type dry splicer—for sound or silent film. Its unique design, combined with precision machining and sturdy construction, has made this the outstanding splicer for the amateur. Only 4 easy operations to make perfect, straight splices . . . quickly . . . accurately . . . and without wetting the film. For Sound or Silent Film **$10.00**



FOTOF
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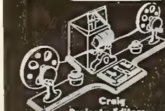
FOTOFADE

FOR MAKING PROFESSIONAL-LIKE FADES AND WIPES

Here's the finishing touch for all well-edited movies. FOTOFADE permits the joining of odd scenes with smooth *fades* or wipes — dissolving one into the other without abrupt loss of continuity so essential to modern attention - compelling movies. Easy and quick to use—no special equipment necessary. Bottle sufficient for hundreds of applications, only $1.00. Complete instructions included.

Ask your dealer or write for new, free folder


Craig Projecto Editors
8 mm., $27.50—16 mm., $49.50

Craig Senior Combination
Complete, $19.50

Craig Junior Splicer
8 or 16 mm., $2.50

Craig Senior Rewinds
$4.50 each or $9.00 the pair

Craig 16mm. Senior Splicer
For sound or silent, $10.00

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LOS ANGELES SAN FRANCISCO

the most interesting and well equipped in the world. His laboratory is a veritable 16mm. production unit.

Although Mr. Wright usually handles the editing, synchronizing and all laboratory work, he often gets out in the field and does part of the shooting. On the other hand, Mr. Myers, who is young and energetic, prefers the outdoor work and seldom makes an appearance in the laboratory. He is an experienced ethnologist and the first American to traverse the heart of the dangerous Huichol Indian country.

To reach the Indian groups that he has pictured, Mr. Myers has had to travel over 2000 miles by mule and horseback. On his last trip, he and his Lacandon guide killed an eight foot jaguar that attacked the party. Several times, they were forced to piece out their limited food supply with roast monkey. On other occasions of food shortage in the jungles, Mr. Myers has tried stewed parrot, armadillo, iguana lizards and fried maguey worms.

He says that, while there are many venomous snakes in the jungle, the innumerable insects usually prove to be more troublesome, especially when one is filming. One must be careful, when he takes the camera from its case, that a poisonous scorpion is not pulled out as well. Small black insects, called *niguas*, that burrow under the toenails to lay their eggs and then die, are especially unpleasant.

Once, Mr. Myers's Indian guide, who was delirious with a tropical fever, threatened to kill him with a machete. Later, this same native pushed the starter button of the camera, just to see if he could, and he used the camera to good purpose, for he accidentally got a picture of Mr. Myers, shooting the Indian's primitive bow.

When he saw the film, Mr. Wright remarked, "When a jungle savage takes a movie of a white man, shooting a stone tipped arrow, that is news!" Mr. Myers added, "It should at least make him eligible for the ACL."

There seems to be no doubt that these two movie making residents of Mexico have bitten off a big and interesting job, but not one that is suitable to the visiting filmer. You are probably saying to yourself, "What does Mexico offer me? If I go there for only a few weeks' vacation and have no knowledge of Spanish, is it worth my while?"

In answer to this question, both Mr. Wright and Mr. Myers give a most emphatic, "Yes!" They claim that Mexico is one of the most interesting countries to film in the world and that the sun shines there at least part of every day in the year.

They suggest filming Lake Patzcuaro, with its deep blue waters, red tiled roofs and picturesque Tarascan Indians. They say that Acapulco, on the West Coast, with its swaying cocoanut palms and gorgeous tropical sunsets, is also a color shooter's paradise. Both places are easily reached from Mexico City, and they offer comfortable hotels, with English speaking staffs. The dry season, from October 15 to June 15, is the ideal period to visit these places.

Patience, tact and compliance with local custom are more helpful in getting good pictures than the common practice of giving lavish tips, which soon spoils the natives.

The concluding advice of these two movie fans and Mexico enthusiasts is to drive down to the Sister Republic and to see for yourself. They guarantee that you will return again, to shoot what you missed on your first visit.

A weatherproof script

[Continued from page 69]

However, if no snow is available and if the action of the main section of the movie is to be fudge making, the sign should read:

Tomorrow is Dad's Day
with
Bobby and Dorothy
Date for: Sled riding and such stuff
signed: Bobby and Dorothy

If this is all somewhat confusing, don't let it bother you at present. Hopefully, the matter will clear as we delve deeper into the plot.)

14. *Medium shot.* Looking down the hall, as in Scene 12. Mother and Dad walk down toward their door and see the sign.

15. *Closeup.* Of the two, as they finish reading the sign and turn to laugh.

16. *Semi closeup.* One of them points to the other, whose name is indicated on the sign, and laughingly indicates "You're in for it," while the other smilingly nods his (or her) head in anticipation of a busy day ahead. *Fade out.*

First alternative: If there is snow and you want to film the children sled riding.

17. *Medium shot.* Fade in. The camera is on the outside, trained on a window. Bobby and Dorothy, on the inside, are peering through the window.

18. *Medium shot.* Shoot from inside the house, through the window, to show the snow covered ground. Include the children's heads in silhouette on either side of the frame.

19. *Semi closeup.* From inside the children's room, looking toward the window. Bobby suddenly turns to his sister and talks excitedly. Then both nod and hurry out of the scene.

20. *Medium shot.* In the hall. The children are tiptoeing toward their parents' bedroom door, where the sign is still hanging.

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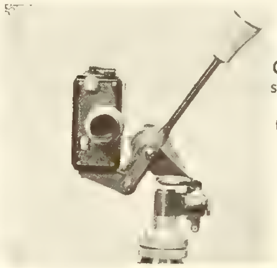

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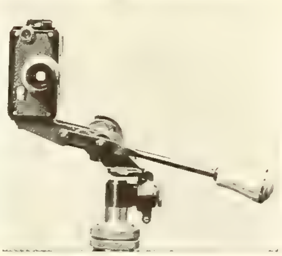

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21. *Medium shot.* Inside the bedroom. Mother hears some commotion outside the door and turns from the window. She looks at Dad, and they both walk toward the door.

22. *Medium shot.* Outside the door. The children finish their work and scamper away. The door opens, and Mother and Dad come out and look at the sign.

23. *Closeup.* Looking past the heads of Mother and Dad, as they read the revised sign:

Dad's
Tomorrow is ~~Mother's~~ Day
with
Bobby and Dorothy
Sled riding
Date for: ~~Fudge making~~ and such stuff
signed: Bobby and Dorothy

Mother and Dad laugh at each other, realizing the turnabout. Now it is Dad's turn to shake his head as he anticipates a busy day. *Fade out.*

24. *Medium shot.* Inside the living room, where Mother and Dad are both reading the morning paper. The children, dressed for sled riding, run into the scene and pull Dad to his feet. He and Mother look at each other, and she laughs as he sighs over his loss of leisure.

25. *Semi long shot.* Looking toward the house. The children and Dad come out with their sleds and walk toward the camera. As they near the camera, they turn around and wave back toward the house.

26. *Medium shot.* Inside the living room. Mother, at the window, waves to the children, then turns and picks up a magazine and settles down luxuriously in an easy chair.

27 to 36. Snow scenes of the children, sled riding and playing with their father. Include plenty of closeups here. Show the children starting downhill; show their sleds plowing into drifts and film the children's faces when they come up, covered with snow; show Dad getting a pile of snow down the back of his neck; show the children and Dad puffing up the hill to take another ride. End with a scene of the group starting toward the house.

37. *Semi closeup.* Inside the house. Mother, in her easy chair, comfortably reading. Suddenly she looks up.

38. *Medium shot.* Inside the house. The front door opens and in come the youngsters with their Dad, all of them practically covered with snow, their cheeks red and their eyes glistening with tales to tell Mother. In they parade past the camera toward the living room.

39. *Medium shot.* The camera points toward the door of the living room. Mother stops the group just in time, to keep them from trailing snow all over the floors. She shoos them out laugh-

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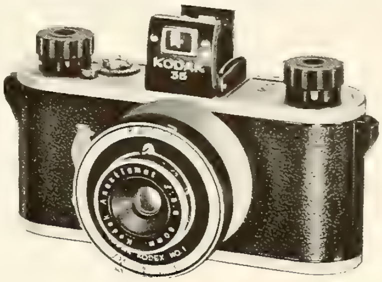

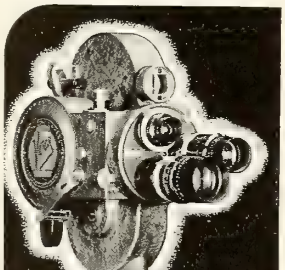

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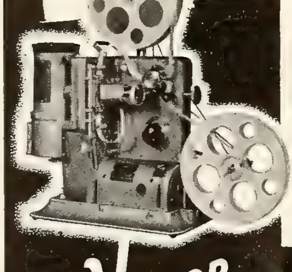

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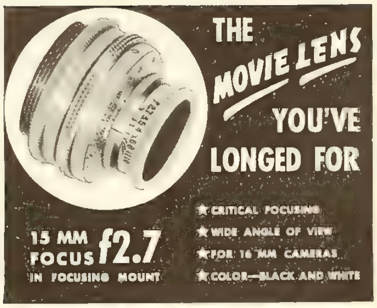

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ingly and then looks at the floor.

40. *Medium shot.* Outside of the front door. Dad and the children haphazardly brush off the snow. Then Mother appears with a whisk broom and sweeps the snow off the children and Dad, before sending them upstairs to put on dry things. Then she commences to sweep the snow out of the doorway.

41. *Semi closeup.* Of the hallway floor upstairs on which, one after the other, odd bits of clothing are tossed, to land in a large wet heap.

42. *Closeup.* Mother's feet running up the stairs, disappearing and then running down the stairs.

43. *Semi closeup.* An upward angle, to show Mother hanging up the wet things in the laundry.

44. *Medium shot.* Mother finishes and looks at the lineup of wet clothes. She sighs and then smiles as if with an idea. She turns abruptly and leaves the scene.

45. *Semi closeup.* The camera is pointing toward the door of the children's room. Bobby and Dorothy, in dry clothes, open the door and notice their sign pinned up.

46. *Closeup.* The camera is looking over their shoulders, as the children read the sign. No changes have been made, but a line has been added at the bottom:

Mother to be on deck for cleanup!

47. *Closeup.* The children, as they turn toward the camera and laugh. *Fade out.*

Second alternative: If it doesn't snow.

(Note: Film Scenes 17 through 23 as before, except, of course, that the view out of the window will show that there is no snow on the ground. You might add a scene of Bobby and Dorothy putting away the sled and mittens before they get the bright idea, to change the day's entertainment from sled riding to fudge making. The revised sign would read:

Mother's
Tomorrow is ~~Dad's~~ Day
with
Bobby and Dorothy
Fudge making
Date for: ~~Sled riding~~ and such stuff
signed: Bobby and Dorothy

24. *Medium shot.* Inside the living room, where Mother is reading, and Dad sits at his editing table, ready to splice some reels together. The children romp in and pull Mother to her feet. As they pull her toward the kitchen, she looks back at lucky Dad, who is laughing, and shakes her head at this switch in her plans.

25. *Closeup.* Fudge ingredients being added to a pan.

26 to 32. Scenes of the children and Mother, making fudge or taffy. Bobby and Dorothy often lick their fingers joyfully and often get chocolate smudges on their faces.

33. *Semi closeup.* Dorothy tests the consistency of the fudge, by spooning some into a cup half filled with cool water.

34. *Closeup.* Dorothy's finger dips quickly into the cup.

35. *Semi closeup.* Dorothy tastes the fudge, licks her lips and then races for the door, with cup in hand.

36. *Medium shot.* The living room, where Dad sits in front of his editing board with several reels of film. Dorothy enters and presents the cup. Dad obediently dips his finger in it.

37. *Closeup.* Dad tastes the fudge on his finger and smiles.

38. *Semi closeup.* Dad picks up the film to go on with his work. He pauses, looks at the film and realizes that his fudge covered finger has spoiled several frames. He shakes his head in annoyance and pulls out a handkerchief, to wipe his finger dry.

39. *Closeup.* The cup again, as quite a bit of fudge is poured in, and four little fingers immediately squeeze into the cup, to capture the newly made fudge.

40. *Semi closeup.* The fudge is poured into a pan.

41. *Medium shot.* The pan of fudge is set on the window sill, to cool, and Mother then directs the youngsters to wash the cooking utensils. She leaves the room.

42. *Closeup.* The saucepan that held the heating fudge. It still has quite a bit of fudge left in it, and suddenly two spoons dig in and scrape the pan.

43. *Medium shot.* The living room. Mother is watching Dad trying to unravel a mass of footage at the editing table.

44. *Closeup.* The kitchen table, where, among all the unwashed cooking utensils, stands the fresh pan of fudge, now not so full as it was when it was first placed on the window sill to cool. The hands of both children enter the scene and remove pieces of fudge.

45. *Semi closeup.* In the living room. Mother is reading and Dad is still editing.

46. *Closeup.* The fudge pan. It is now nearly half empty. The children's hands enter the scene and remove pieces of fudge.

47. *Medium shot.* The living room. Mother and Dad look up as Dorothy and Bobby enter, both quite down in the mouth and rubbing their stomachs as if in pain.

48. *Closeup.* The fudge pan; it is almost empty.

49. *Semi closeup.* Dad putting Bobby and Dorothy to bed. Both children appear to be sicker.

50. *Closeup.* Dad's feet running out

of the front door and down the front steps.

51. *Semi closeup.* The children's faces, as they lie on a big bed upstairs.

52. *Closeup.* Dad's feet coming in the front door.

53. *Medium shot*. In the upstairs hall. Dad, carrying a medicine bottle, enters the hall. He pauses and looks down the hall toward his own bedroom door. "Pan," to follow him, as he goes toward the sign that still hangs on his door.

54. *Medium shot.* The children's room, where Mother sits on the bed, trying to console them. The door opens and in comes Dad, carrying the large sign in one hand and a big bottle of medicine and spoons in the other. He puts the sign down by the bed, administers the medicine to the children and then shows them the sign.

55. *Closeup.* The sign. A line has been added to the bottom which reads:

Dad on deck as doctor!

56. *Semi closeup.* Bobby and Dorothy, as they forget their stomach aches for a moment and laugh. *Fade out.*

Taking lights out of doors

[Continued from page 62]

booster light. Specifically, much can be done with it by particular applications. These may give original effects which will make your films unusual. For instance, on the average gray day, the light may be perfectly diffused, but it often gives pictures which are lacking in contrast. The light on such a day is perfectly adequate for picture making, even with normal speed film. To achieve an unusual effect, why not try a little back lighting out of doors, using a booster light on an extension cord? Set the exposure strictly for the daylight available, then bring a flood or spotlight up very close behind the subject's back. The subject is, of course, close enough to the camera to hide any view of the light source.

Now the booster unit will give a rim of light around the edges of the subject. If the subject is feminine, the familiar halo like glow around the head may appear, an effect so much admired in fluffy hair. Other closeup back lighting and side lighting effects are easily possible with an outdoor booster light. Nor need black and white film be the only possibility. Kodachrome is susceptible of the same kind of thing, with the reservation that, since daylight color film must be used, the light from the booster unit will be somewhat on the reddish side. This may be corrected, however, by using daylight type bulbs in the reflectors.

From the story telling point of view, the dramatic effects possible with booster lighting are many. Aside from

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its aid as a straight, auxiliary source of illumination, to produce better definition in the shadows, the booster principle has many specific applications. A visitor comes to the door and knocks; suddenly the door is opened, lighting him up with a flood of cheerful warmth from the inside. Introducing a booster light inside a car (the reflector is generally placed on the floor) will give a dramatic effect that will emphasize the action of the occupants.

A subject loitering under a street light can be picked out by a booster, placed high and just outside the camera range. The flickering light of an open fire can be simulated by an outdoor reflector, placed low and interrupted fitfully by an assistant with a piece of cardboard.

One amateur even wired up a kerosene lantern with a socket and extension cord and, with it, the hero stood near a lake at twilight and signaled a motorboat which was serving in the plot as the means of escape of international spies.

But, even if your movie making is confined to the pure home variety, you will find booster lights useful and an excellent answer to the problem of gray day filming.

The editing game

[Continued from page 70]

the drawers.

"Before we begin editing, let me point out that there are two virtues which are necessary for good editing—namely, patience and orderliness," stated Old Timer.

He threaded his projector with the first 100 foot roll of film to be edited and pulled down a small white shade that was attached to the wall, about five feet away. He seated himself next to his projector, with the pad and pencil in front of him and then, without turning off the room light, he projected the first roll.

"If I have no script to guide me, the first thing I do is to project the pictures and then I decide how to arrange the scenes. My main object in doing this is to get good continuity."

He headed the sheet of paper "Reel No. 1" and then, as the film was projected, he wrote down a short description of the scenes as they occurred. He also listed other pertinent data, such as notations of imperfections to be cut out, of scenes that were too long, of over or underexposures and so forth. After Reel No. 1 was completed, he repeated the operations for Reels No. 2, No. 3 and No. 4.

"I now have a record of scenes that will make up the completed 400 foot reel," Old Timer said. "The next step is to arrange them in logical sequence. Of course, the scene showing the family coming through the Fair Gate is a good beginning, so let us designate that as Scene 1. That was the first scene on Reel No. 3, so we shall put number 3-1 in front of it. Now, what is the first thing that attracted our attention after we passed through the gate? Was it the buildings, the flags flying or the crowds? I think it was the buildings, so let us concentrate on the buildings. A title is suggested here, which would read somewhat as follows: *When they enter the Fair, visitors are attracted by the beauty and grandeur of the buildings.*

"Suppose that we follow the title with shots of the industrial buildings and then show the Theme Center, with an appropriate title introducing it. Next we shall move into the Foreign Area and shall follow this with the Federal Building and the Court of Peace. Next would come the Court of States. After that, we shall go to the Amusement Area and show some shots of the various attractions.

"That completes our daytime material, so we shall now use the sunset scene as a transition from the day to the night shots. Following the sunset, we shall show the Lagoon of Nations at night, and we can end the picture in a blaze of glory with the fireworks scenes. The title of the entire picture will be *A Colorful Day at the World's Fair.*"

"That sounds logical," admitted the Beginner.

"Well, let us choose the scenes, one by one, but we must be sure to intersperse some closeups here and there."

Old Timer, following his plan, then numbered each scene on the lists in the order which they were to follow in the completed picture. He had eighty two numbered scenes, having rejected four entirely.

"The next step is to cut up the reels into the scenes and to put them into the typewriter ribbon boxes in sequence order," said Old Timer.

"How are you going to get eighty two scenes into twenty four boxes?" inquired the Beginner.

"Well, first I go through the lists and, where I find three or four scenes consecutively numbered, I cut them out in one length, as if they were one scene, then I renumber them all."

After he had renumbered the length of film, he found that he had reduced the number to forty six.

"Now I'll put two scenes, or groups of scenes, in each box, in the regular numerical order," stated Old Timer. He did this by reviewing the scenes in the movie viewer, looking up the scene number on the list, cutting the scene off the roll and putting it into the proper box.

"My next job is to prepare the titles and to splice the scenes and titles together into a completed picture," declared Old Timer.

"While we worked on this job all evening, we accomplished a great deal in a comparatively short while. All the scenes have been arranged in sequence and are safely lodged in the typewriter ribbon boxes. There are not hundreds of feet of loose film lying all over the place like spaghetti on a plate; and, when the final splices are made, no time will be lost in looking at first one strip of film and then another. Then again, when I shoot the titles, I'll shoot them in the correct order, so that, when I splice them in, they will follow right along in proper order. Because everything is in order, the splicing will be much easier.

"Did you notice that, while cutting the film into scenes, I snipped off a few frames from some of the strips?" inquired Old Timer. "Well, they were some of those awkward parts I mentioned earlier. I noted them when I first projected the 100 foot rolls of film.

"When I get back the roll of titles from the processing station, I shall use my regular editing outfit, to complete the picture. First, I'll run the titles and scenes through the viewer and watch for the imperfections. While I am splicing, I shall look for uninteresting footage at the beginning and ending of scenes and I shall cut it off if I find any. The scenes that have passed the first inspection will be wound on the 400 foot reel in the correct sequence.

"Then the completed reel will be projected and scanned for possible changes that can be made in sequence, so that I can make further improvements in continuity. The footage will also be closely examined for color gradation, so that I can discover if there are any pronounced color changes from scene to scene that will detract from the smoothness of the picture. If I discover an abrupt and unpleasant change in colors, I shall change the order of the shots involved. Finally, any scenes that do not look right to me will be eliminated, especially if they are not needed for continuity. Two or three poor scenes in a picture will ruin it, so out they go.

"Of course, if I had filmed with a scenario or script, the editing would be much simpler. The scenes would be numbered in the script, and one could follow that sequence in arranging them.

"By the way, care must be exercised in making splices. The emulsion must be carefully scraped off on the dull side of only one end of the strip of film, and the film cement must be applied sparingly. The shiny side of the adjacent scene is then cemented over the scraped part. Some time ago, I noticed that the name of the manufacturer of the film is continuously printed along the edge of one side of the film. This helps me considerably when I am editing, to avoid splicing in a scene upside down. I just make sure that the film name runs along continuously on the one side.

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"Oh yes, I attach a black strip of film to the end of the completed film after the title, *The End*, and I also use a black leader at the beginning of the picture. When the black trailer comes on the screen, I turn off the projector lamp, and thus the audience does not see a white glaring screen at any time during the projection.

"And that's the way I do it," summed up Old Timer. "Other movie makers have developed their own special methods, but mine does illustrate the basic system of them all."

"Thanks a lot," replied the Beginner, "it sure helps a newcomer like myself to know how it's done."

The clinic

[Continued from page 65]

made stiff by extremely low temperatures. If you find that your camera slows down considerably when you are using it in sub zero weather, there is only one thing to do—that is to send it off to the factory, to be specially lubricated.

Snow fall It is most disappointing to film shots in a good old fashioned snow storm and then to discover, when they are projected, that they contain no signs of falling snow. Generally, this effect is caused by a background of white snow. Since there is no contrast between the background and the falling snow, the flakes do not stand out. If you want to film a snow storm, be sure to find a dark background, such as a clump of trees or a dark building, against which the falling snow can be seen.

Developed silver grain as seen in the new electron microscope

AID TO REPAIRMEN

When you send a camera to a factory for repairs, if practicable, also send a film that shows the effect of the trouble you have encountered.

Unified film distribution

[Continued from page 75]

will be materially simplified by this process.

The demand for motion pictures in education has no limit, and more effective distribution is the best way to promote this type of visual education. We know that all the films which we distribute are not perfect as educational material; but, if adequate distribution is not provided for these subjects, producers will think twice before making new subjects which might be better educationally. We feel that, by repairing the weakest link in the chain, we stimulate better productions.

At present, we have four distribution centers to handle our films, and all the films in our catalog may be ordered from any of them. There is ample provision for expansion of these distribution centers.

After inspecting the other distribution plans, we have established a system which permits bookings to be completed by any NEEFA member when the available prints are owned by some other member. If this system works as we expect, it may be the most remarkable distribution advance made by NEEFA.

The most significant aspect of NEEFA is that all the cooperating agencies are willing to let their own film library identity be minimized for the good of the common organization. This would never have been possible, had it not been for the fine spirit of the individuals on the original board of directors.

Even if NEEFA should share the fate of some other well intentioned organizations, and our plans should be interrupted by some unforeseen force, we have proved to our satisfaction that it is possible for institutions of divergent points of view to cooperate in educational film distribution. One unanimous decision made by a board of directors, composed of representatives from a federal organization, State departments of education, State universities and private colleges, might be considered remarkable—but our board has been able to reach such decisions on every major issue!

Should schools make films?

[Continued from page 74]

of the basic values in school production of films lies in planning and filming the picture itself.

During the past year, we have worked with nine Ohio and West Virginia schools, to produce thirteen safety films. The educational value of this project lay not only in the product, but also in the process. In making these films, grade and high school pupils studied accident data, wrote letters to State and national safety councils, interviewed police chiefs and got some lessons in everyday citizenship that could hardly have been obtained in any other way. I should like to point out, too, that a considerable number of students got at least speaking acquaintance with a way of communication—the movies—that is, more than any other medium, the Twentieth Century art form for the mass of our people. With a little practice, these boys and girls learn that movies require motion (Hollywood doesn't know this yet), that it is the creative touch here and there that makes a good movie, that parents and patrons look with high favor on movies produced by the school.

If educational films are to be made by schools, how will those responsible for them get adequate training in this work? Here are several possibilities:

First, I forecast a rise in the number of departments of movie making and photography at State universities, colleges and technical schools. Through our departments here at Ohio State University, extensive training has been given in various photographic and movie fields, and more than seventy five films have been produced during the past seven or eight years.

Second, one of the responsibilities of visual education departments now common in our public schools will be that of production—not only of films, but also of still photographs, slides, film strips, charts, exhibits and the like. Such departments will be logical assistants in film production.

Third, I see no reason why local cine clubs might not find the production of a safety film, a film on housing, or whatever the topics, just as exciting as many of the films which they are now making.

Fourth, the Amateur Cinema League has been very friendly and helpful in such production. During the past year, for example, we received a great deal of assistance in preparing scenarios in the field of bicycle, automobile and pedestrian safety.

Fifth, we may well expect an increase in film production clinics and workshops. These clinics may run for only a day or two, or they may continue over a longer period. Participation in several of these clinics indicates to me a real place for such assistance to the beginner and also to the semi professional in this field.

Where is the money going to come from, to support these film production activities? Basically, it will or should come from the same sources which pay for other excellent instructional materials. But it will also come from students themselves, from parents, from service clubs, from the sales of limited numbers of prints, from educational associations, from associations inter-

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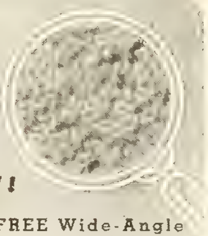

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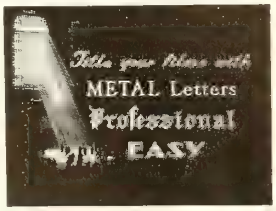

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The basic contribution of school film production will be the idea that there exist in every community resources for educational use which have hitherto remained untapped. Our educational materials often lack grass roots. The production of local school made films is one way of discovering the acres of educational diamonds right in our back-yard.

Winter on Mount Marcy

[Continued from page 71]

freeze. Before you know it, the film is moving at a speed of twelve or even eight frames past your lens—and your film, which is supposed to be running at sixteen frames a second, is badly overexposed. The best solution I have found for this difficulty is to use, in extreme conditions, the oldest camera I can get. Inevitably, through use, the moving parts of any such instrument tend to loosen up, and such a well worn camera is far less likely to freeze in bitter weather than a nicely adjusted new one.

And so, if you are tired of the repetition of ski jumps, if you are bored at the swift showmanship of a slalom, try taking your camera for a look at the snow itself. Get out on the lone, unbroken trails and simply stand there quietly for a moment. Perhaps you also will find Alice's Wonderland done in winter.

Checking continuity

[Continued from page 68]

the near by hill, and then the film ended lamely on a few ineffective views of skating. Interspersed through all this, there were occasional scenic shots of just winter settings, some of them pretty good. Joe *had* added a lead title—*Winter 1940*—and a few subtitles, but these latter were so matter of fact in their wording that they didn't help much. If Joe had any advance plan at all for this footage, it must simply have been to make a record of the children. The result didn't make a movie.

In all honesty, you couldn't even refer to his scene groupings as proper sequences. There was about them too haphazard a quality, as if here, too, he didn't quite know what he wanted to say. The snow fight series started well enough, with a medium shot much like the one on page 68, but he muffed the opening of the coasting group, by starting with a long, unsteady "pan" shot of the hill. Here, the entire setting was really too vast for an effective establishing scene. A low angled close shot, however, of one of the boys diving toward the camera in a resounding "belly flop" would have opened it with a bang.

Again, as has been suggested, Joe seemed unconscious of the power of closeups. After opening his snow fight on the attractive full view, he failed utterly to follow it with a series of well planned closeups. We longed to see a full frame shot of Junior, on the left, just after he caught Bobby's fistful of snow in the face. We thought of the dramatic wallop that a closeup of Bobby's gleeful laughter would carry if it was presented as a reaction shot to Junior's discomfort. We even could see the possibilities of working in Uncle Ben and the dog, in a well rounded sequence of views, made from different camera positions, but Joe missed them all. Except for moving the camera from side to side as the boys frolicked, I don't think he moved out of his first, medium shot position.

But nobody told Joe these things. Nobody even told him that there still were the makings of a good movie in the footage at hand—if he had a plan. To be sure, it might require shooting a bit more film, to work it all out, but in the end Joe would have not only a real record, but a real movie as well. Let us look at the possibilities.

To begin with, we need some broad, general theme on which we can hang a diversity of scenes. Like Joe, let us take the theme of Winter. But, unlike Joe, let us plan on a broader, more imaginative interpretation of this idea. Instead of limiting our approach only to the activities of the two youngsters, suppose we think about the activities themselves. We find, at once, that snow fights, sled riding, skating and fine scenery are representative of our theme—no matter who appears in them. And, further, that, by following this general viewpoint, we still can give Bobby and Junior generous footage in the film without marking it as a "family" picture.

Here's the plan. Call the new film, *If Winter Comes.* It's a catchy, well known phrase that tends to arouse interest. Then, before we lead off with a single subtitle, let us try to catch some more interest pictorially. Let's throw in a brief and easy montage of short symbolic scenes of winter weather: a closeup of snow drifted windows; a closeup of the milk bottles nearly buried on the back porch; a closeup of hands quickly zipping on a pair of galoshes; the same feet wading through unbroken snow; two strokes of a snow shovel, in near shot; a car, in medium shot, either struggling through a drift or buried helplessly; then, in long shot, a lovely unbroken snowscape.

Now for the first subtitle, and all that footage which Joe has. Instead of tagging it, *Bobby and Junior in new playsuits*, let's try keeping it more general. *Snowballs and snow men—a recipe for* *rough house* would be one possibility. No doubt you'll think of others. In any case, along with Joe's existing scenes in medium shots, we shall want to add at least some of these closeups that we discussed.

For the hill sequence, we nominate some lead like: *Call it coasting or call it sleighing, it's still a thrill.* If it was our film, we should throw out the long, unsteady "pan" and start over again with something more dramatic. Then, if you *have* to waste film, you might try the effects of a dolly shot, with the camera held firmly on a sled and looking backward. This sled, in turn, is pulled as evenly as possible in front of Bobby and Junior as they pant and struggle up the long hill, after a thrilling run.

To build up Joe's skating sequence (which you remember was weak), we suggest working in a simple "gag," first predicated in the title. *Skating or dating, good balance is essential* would be the wording, while the scenes that follow would show first the youngsters trying desperately to stand up, and then a lovesick youth trying despairingly to make calf love to his girl friend. Views of the two sets of action would be alternated, and the climax would be the obvious result that the boys get spilled and the young lover gets slapped. You might have to stage the latter—but never the former. (One can always develop interest by alternating two sets of progressive action.)

Then, to round up Joe's random scenic shots and to end the film on a quiet note, let us taper off on a series of these scenes. *When you tire of action, there's still attraction* reads the last subtitle. From there on, you can just about write your own ticket, save that the windup should not run too long. After all, although we now have some reasoned plan, it still is a modest one and it should not be overloaded.

But you can see, can't you, how really simple film planning is?

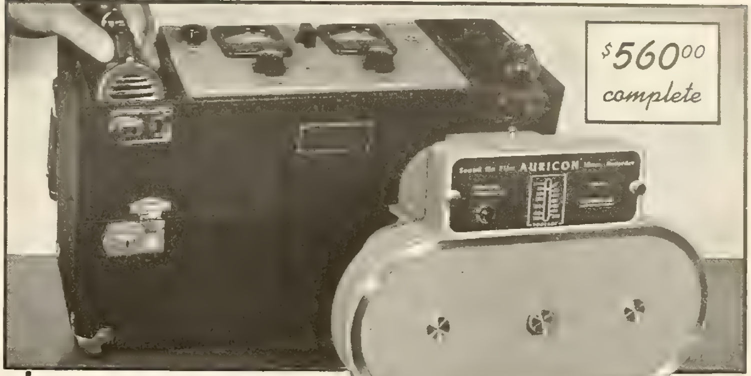
Practical films

[Continued from page 67]

entirety as they are originally produced, with their original casts, settings and costumes. These films will be made available for non theatrical showings in schools, churches, charitable and social organizations and in private homes.

New Film for Tulane

Middle America, produced by Willard Pictures, has just been released to its sponsors, the Middle American Research Institute of Tulane University, New Orleans, La. Sixteen hundred feet of 16mm. Kodachrome, with sound on film narration by Lowell Thomas and John Martin, *Middle America* is being used to attract audiences to Institute



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meetings, at which the program for financing a new building for the Institute is presented and contributions are solicited.

The picture first reviews briefly the contributions of ancient cultures to our own present civilizations. Comparative scenes then illustrate the point that the Mayas still live as their ancestors did, thousands of years ago, and that increased commerce and improved relations with Latin America require an understanding of the people who dwell there. The first step in reaching such an understanding is research into the relics of the Maya civilization, and it is to this work that the Institute is dedicated.

An interesting contrast is provided by the inclusion of black and white scenes, taken of an Institute expedition in 1925. With the exception of that sequence, the entire production was supervised by T. W. Willard, ACL, who went to Central America for the purpose.

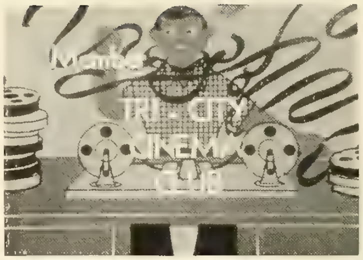
Amateur clubs

[Continued from page 63]

of that company's new Synchro-Sound system. Mr. Gray accompanied his one reel film, *Autumn*, with an extemporaneous narrative comment, which was in turn recorded on discs and then played back with the film in a second screening. Other pictures seen on the same program were *Over The Hill*, by C. Murray Booth, and *Southern Panorama*, by the Reverend Ernest Van den Bosch.

Plane for Portland More than sixty members of the Portland (Ore.) Cine Club applied for space in the Northwest Airlines airplane recently chartered by the club, but only the first twenty one—the capacity of the big Douglas transport—could make the trip. Over a thousand feet of film were exposed on the flight down the Columbia River to the coast, from which the club will select the best for use in its projected color study of the State. Oscar R. Urfer and Arthur E. Gibbs were in charge of arrangements for the club, in cooperation with Guy Talbot, jr., and Frank Taylor, of Northwest Airlines. A second flight is planned for the near future.

Second for Sarnia More than fifty members and guests of the Cine Group, Sarnia (Ont.) Camera Club, attended a recent dinner held by this unit, to mark the inauguration of its second year of activity. Among the speakers were Dr. C. M. Carruthers, ACL, honorary president of the club; Ted Phillips, president of the still camera section; John Smith, ACL, founder president of the club, who introduced Otis T. Pringle as guest of honor. Mr. Pringle presented his 16mm. color studies of the New York World's Fair, Niagara Falls and yacht racing on the St. Clair River. W. W. Simpson, ACL, club treasurer, rounded out the evening with an expression to Mr. Pringle of the club's thanks.



Frame of new club leader of Tri-City Cinema Club, Davenport, Iowa

Orange entertains Members of the Cinema Club of the Oranges, in New Jersey, entertained their wives and friends recently at the club's annual Ladies' Night, according to *Tempo*, the group's news bulletin. Featured on the program was an informal contest of members' films judged by the guests. First award was given to Herbert Grant, for *R. P. I.*, with a tie for second place between Gordon Butz and Walter R. Pemberton, for *Vacation Days* and *Freighter Voyage*, respectively. *Mr. Motorboat's Last Stand*, from the League's Club Library, rounded out the program.

Draft in Salt Lake Conscription is the order of the day with the Utah Amateur Movie Club, with the recent passage by the club's board of a ruling which permits the program committee to call on any member for at least fifty feet of 8mm. film or one hundred feet of 16mm. film for screening at any given meeting. The penalty for failure to supply the conscripted picture footage will be a fine of not less than a dollar.

Recent programs, believed to be volunteer, have featured *A Kodachrome Trip to the South Seas*, by Ben Alward, and *Suggestions for Editing Your Summer Films*, a discussion by Ted Geurts.

Form in Fargo? Amateur movie makers in the communities of Fargo, N. D., and Moorhead, Minn., interested in aiding in the formation of an amateur movie club, are invited to get in touch with R. E. Burris, at 1402 Eleventh Street North, in Fargo.

Club in Princeton? Amateur filmers living in the community of Princeton, N. J., or resident at the university, are invited to communicate with Paul M.

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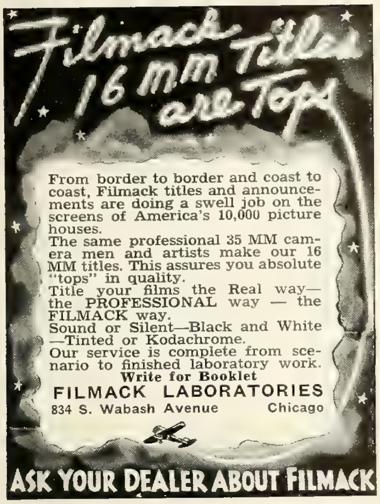
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New York, N. Y., U. S. A.

Runyon, ACL, if they are interested in aiding the formation of an amateur cine club in the region. Mr. Runyon may be reached at 8 Morven Place, in Princeton.

First for Houston Celebrating their first year of activity, members and guests of the Houston Cine Club, ACL, in Texas, met recently in the city's Hotel Rice, for the group's First Annual Banquet. Following the ceremonies of the dinner, the club adjourned in a body to a demonstration of photography, being staged in the same hostelry by the Eastman Kodak Company. Other, regular activities sponsored by the club have been a Beginner's Clinic, held in the auditorium of the Texas Dental College, the club's headquarters; screenings of members' films submitted by Joe Kinser, Ed Howell, Zack Henderson, Hugh Gray, Ralph Browning, A. R. Jones, J. W. James and Dr. L. W. Moore.

The club has grown from nine members to seventy three in the first year, an expansion which Mrs. Rex Brewer, corresponding secretary, feels should be radically bettered.

News of the industry

[Continued from page 76]

films, Francis S. Nelson, 737 Micheltorena Street, Los Angeles, Calif., has recently issued a de luxe folder on this service. It is one of the first catalogs of titles in which illustrations of the captions available are reproduced in full color. All the material listed may be had in Kodachrome or in black and white. This color folder, which contains many interesting title suggestions, may be had by writing to Mr. Nelson.

F-R Synchronizer A new, self contained, flash bulb synchronizer and incorporated reflector is offered by the Fink-Roselieve Company, Inc., 111 West 64th Street, New York City. This new device is compact and handy and is said to work with any hand camera without preliminary adjustment. It is easily mounted on the camera and is operated by cable release. Its price is $7.95.

Recordio A combination radio and disc recorder, that will make long playing disc records at low cost, is offered by the Wilcox-Gay Corporation, Charlotte, Mich. Called the Dual-Speed Recordio, the recorder produces twelve minutes of continuous recording on a ten inch disc. Prices range from $70.00, for the portable model, to $180.00 for the de luxe units.

Wide angle A new lens for still cameras, which has the remarkable angle of view of ninety de-

LIBRARY FILM PROTECTION
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NEUMADE film equipment gives lifetime service. Make sure your valuable film investment is properly protected with NEUMADE.

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Clean in a NEUMADE Renovator
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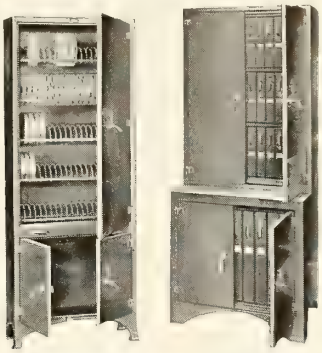


MM-102

Holds 100 400 ft reels; individual divisions and index cards; humidified; utility storage in base 18" high; key locks.

Similar cabinets for 400 ft. reels without utility space:

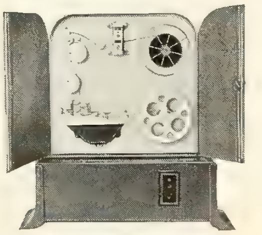
MM103—140 reels
MM100—100 reels
MM51—75 reels
MM50—50 reels
MM40—40 reels

DC-416

Deluxe cabinet with individual, dustproof and fireproof storage for each reel, with handle and index card holder. Upper section holds 36 400 ft. reels; lower section holds 9—1200 or 1600 ft. reels.

DC-415; same outer cabinet, with interior fitted with separator racks in place of sections. Holds 92—400 ft. and 17—800 to 1600 ft. reels.

OVER 50 MODELS OF FILM CABINETS



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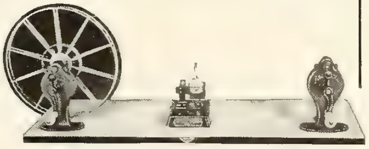
Clean your films for perfect reproduction of sound and picture. In one motor-driven operation your film is RENOVATED, CONDITIONED, POLISHED AND REWOUND.

CL-4 (400 ft.)	**$175.00**
CL-16 (1600 ft.)	**250.00**



INSPECTION AND EDITING UNITS

No 1 Assembly — Professional type, designed for heavy duty; 2 geared end, 1600 ft rewinds (RW-1); Griswold Splicer; cement and applicator set; mounted on weighted white porcelain panel 40" x 13" **$35.**

Jr. Assembly—For 400 ft reels Same as above, but with smaller rewinds; panel 34" x 6"..**$32.50**

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grees, is featured in the new Wollensak Series IIIa Extreme Wide Angle lens series. This objective has a three and one half inch focal length and is made for use on four by five cameras. In Betax shutter, its price is $30.00. Complete information may be had from Wollensak Optical Company, Rochester, N. Y.

Wricoprint for titles An improved, easily used device for rapid, neat lettering of movie titles is the new Wricoprint Lettering Set, made by the Wood Regan Instrument Company, Nutley, N. J. The outfit, compact and attractively packaged, contains lettering stencils for upper and lower case characters, as well as for punctuation marks and figures. Included are a special lettering pen in plastic case, a guide pad for easy spacing and alignment, a bottle of special ink, instructions and a pen cleaner. This set provides an excellent means of producing neat, uniform title lettering. It is offered at the low price of three dollars and ninety cents.

Swivel socket A convenient device, to aid movie makers in preparing a lighting setup is the new detachable swivel socket offered by Wabash Photolamp Corporation, 335 Carol Street, Brooklyn, N. Y. The swivel socket is just what its name implies; it consists of a small unit with a standard sized lamp screw base at one end and a lamp socket at the other. When the user screws the device into any socket, he has a flexible lamp support, and the flood bulb, which is screwed into the other end, may be turned in any direction. A suitable bulb for use with this device is the Wabash Reflector Superflood, which carries a self contained reflector. The socket is priced at sixty cents; the bulb at eighty five.

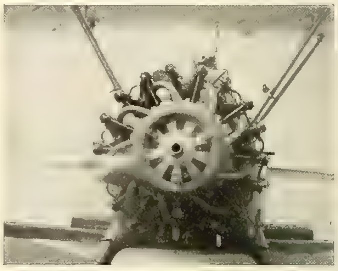
G. E. sheet A comprehensive "road map," which will indicate accurately the objective of any seeker for the right lamp for a specific purpose, has been prepared by the General Electric Company, Cleveland, Ohio. This interesting sheet carries, in succinct form, complete information regarding all Mazda photo lamps, including those used for projection, as well as for taking movies. In addition, there are tables of film speeds, exposure data on Photoflood and Photoflash lamps, data on fluorescent lamps and much other valuable and informative material. This new sheet, *Mazda Photo Lamps . . . for every Photographic purpose*, may be had from any G. E. dealer, or from Engineering Department, General Electric Company, Nela Park, Cleveland, Ohio.

Fred R. David Publications in the photographic field, as well as advertising men everywhere, will greatly regret the recent death of Fred R. Davis, for twenty five years advertising space buyer for the General Electric Company. He was a founder of the Audit Bureau of Circulations and a director in that organization. He was sixty four years old.

Films you'll want to show

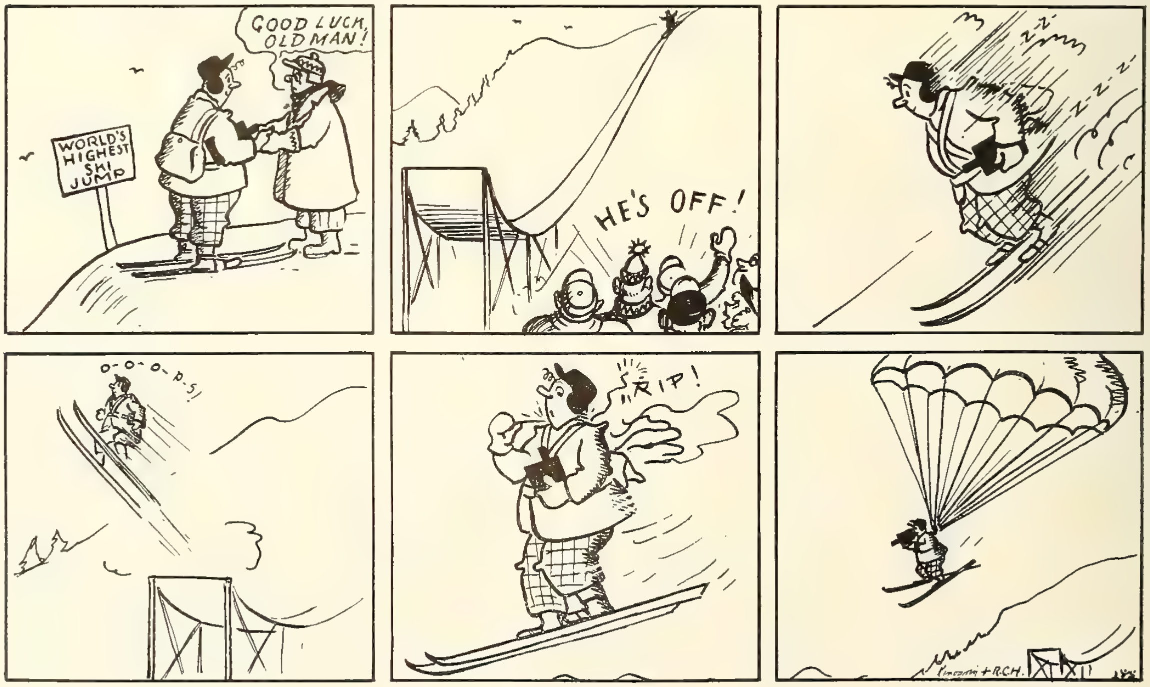
[Continued from page 77]

by Post Pictures Corporation, 723 Seventh Avenue, New York City, is a gripping story of the activities of foreign plotters who attempt to steal an important Navy secret. The subject has authentic atmosphere, for many of its scenes were filmed on the airplane carriers and destroyers of the Pacific Fleet.



■ *Sky Riders*, one reel, 16mm. sound on film, also in 8mm. and 16mm. silent versions, is for sale by Official Films, 330 West 42nd Street, New York City. This film shows the first flight made by the Wright Brothers at Kitty Hawk and continues with the modern uses of the airplane in sport, transportation and national defense. An especially informative section shows the operation of gliders. It also has excellent scenes of army pursuit planes and bombers in action, naval operations, a giant aircraft carrier and a transcontinental trip by Stratoliner from coast to coast.

"Well, I suppose I should have used a tripod." Kinogrin


GOOD LUCK, OLD MAN!
WORLD'S HIGHEST SKI JUMP
HE'S OFF!
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O-O-O-P-S!
RIP!
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20 West 47 St. New York, N. Y.

Cine contest

THE nationwide attention of 16mm. filmers was evoked by the announcement, in the November 1940 MOVIE MAKERS, of an important film contest, based on the general theme of "My America."

This contest, sponsored by H. Threlkeld-Edwards, ACL, president of Non Theatrical Pictures Corporation, 165 West 46th Street, New York City, is open to all amateur movie makers who care to submit a 16mm. film, black and white or color, on what America means to them.

Concerning the subject of the contest, Mr. Edwards says, "There are no restrictions on how this theme may be worked out. Amateur movie makers everywhere are well qualified to give their own interpretations on this subject. Look at the life about you, your home, your city, the ways of living you know and love. That is your America. Film interpretations of democracy in action, its freedoms, its opportunities, its heritage—these will form the best subjects."

The contest awards are: first prize, $100.00; second prize, $50.00; third prize, $25.00.

In addition, all contestants are afforded the opportunity of having their pictures considered for commercial distribution on a basis of mutual benefit to the contestant and the distributor. Films of 100 to 800 feet in length are eligible, and they may be submitted in silent or sound 16mm.

Movies entered in this contest may be made of all new material, especially filmed for the purpose, or of older footage that has been edited and titled, to fit the contest theme. Thus, there is the widest latitude, and almost any movie maker who has good footage about his home or his country has the "makings" of a contest entry. Scenic footage or shots of all sorts of industries and human activities could be used.

The contest closes at 12:00 noon, March 15, 1941, and full contest rules may be had from the sponsor.

Here is a chance to show what you can do in building a patriotic picture.

H. Threlkeld-Edwards, ACL, sponsor of "My America" amateur contest

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KINO-HYPAR LENSES
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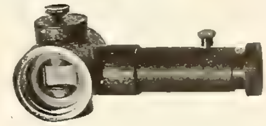
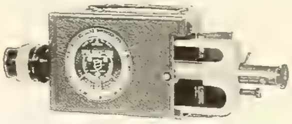
For regular and color movies of surprising quality, high chromatic correction . . .
Focal lengths 15mm to 100mm—can be fitted in suitable focusing mounts to Amateur and Professional Movie Cameras.



GOERZ *Reflex* FOCUSER
— Patented —
for 16mm Movie Camera users—voids PARALLAX between finder and lens — provides full-size ground-glass image magnified 10 times. Adaptable to lenses 3" and up. Also useful as extension tube for shorter focus lens for close-ups. Extensively used in shooting surgical operations, small animal life, etc.



GOERZ *Parallax-Free* FOCUSER and FIELD FINDER CONTROL
for Filmo 121 and Simplex-Pockette, no more off-center pictures, magnifies 4 and 8x.
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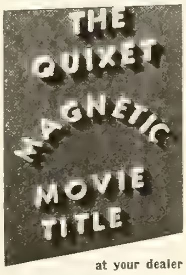

New magnetic, third-dimension, plastic letters adhere firmly in any position to metal backgrounds through paper, cloth, cellophane.
91 White Magnetic letters, 9 x 12, or 10 x 14 black metal panel, complete $9.50 Color Letter Set $12.00.

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FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

Baltimore, 3 reels, 1200 feet, 16mm. sound on film, color; produced by Stark-Films.

OFFERED TO: schools, civic, patriotic and other organizations.

AVAILABLE FROM: J. W. Clautice, Tourist Bureau of the Baltimore Association of Commerce, 22 Light Street, Baltimore, Md.

Baltimore is a colorful movie, portraying the historical, scenic, cultural, recreational, commercial and industrial attractions of America's seventh largest city. Narrated by Lowell Thomas and just released, the film includes scenes of the Maryland Hunt Cup races and the regattas in the Chesapeake Bay country. Historic shrines of Baltimore, which include the birthplace of our national anthem, Poe's tomb and the unique Old Shot Tower are pictured in contrast to the modern industries and enormous port activities.

Finger Lakes State Parks, 4 reels, 1600 feet, 16mm. black and white and color, silent; produced by Finger Lakes State Parks Commission.

OFFERED TO: schools, service clubs, fraternities and all groups.

AVAILABLE FROM: W. J. Mitchell, Finger Lakes State Parks Commission, Ithaca, N. Y.

Finger Lakes State Parks is a series of four reels, each one more or less complete in itself. Most of the shots were taken in the Finger Lakes State Park area, and they include scenic views of the countryside, with its waterfalls, cascades and odd rock formations. Sequences of summer activities, such as swimming, camping and picnicking, and studies of some of the towns in the area are presented.

How To Plant a Small Shade Tree, 1 reel, 400 feet, 16mm. silent Kodachrome.

OFFERED TO: schools, colleges, clubs, churches and responsible individuals; available east of Kansas City only.

AVAILABLE FROM: The Davey Tree Expert Company, Inc., 30 Rockefeller Plaza, New York City.

How To Plant a Small Shade Tree is a clear and instructive account, showing in detail every step of tree planting, from the time the ground is broken to the final bracing of the young tree with guy wires. All the precautions necessary for the growth of the tree in its new soil are shown, including the care of the roots while they are exposed to light and air. For groups, especially children, who are interested in beautifying their community, this reel should be most valuable.

EDUCATOR'S COMMENT: An informative and beautiful film, suitable for groups interested in trees. It could be used in a unit on beautifying the community.—*E.D.C.*

Stand By China, 1 reel, 400 feet, 16mm. black and white silent; produced by Lawrence Colofilms.

OFFERED TO: interested groups, especially religious organizations, church groups and ministers, for use in efforts to raise funds for China relief.

AVAILABLE FROM: Church Committee for China Relief, 122 East 22nd Street, New York City.

Stand By China deals with refugees and relief. It is realistic but not gruesome. It shows how the cities of China are being relentlessly bombed and how the people flee in dense masses. There are also pictures of the floods which accompanied the war. Following that, there are scenes of relief projects and of huge camps where refugees are enjoying their rice. There are also sequences of doctors and nurses giving medical care to wounded refugees and undernourished children.

EDUCATOR'S COMMENT: Not recommended for schools.

Arizona—Its Mineral Resources and Scenic Wonders, 40 minutes, 16mm. sound on film, black and white or color.

OFFERED TO: educational institutions, engineering and scientific societies, civic and business associations, clubs, churches and other responsible organizations.

AVAILABLE FROM: Bureau of Mines, 4800 Forbes Street, Pittsburgh, Pa.

Arizona—Its Mineral Resources and Scenic Wonders opens with scenes of prehistoric Indian dwellings and early methods of washing gold from the rivers. After scenes of old time mines, the film proceeds to views of the many sources of gold in the State. The scenic beauties of Arizona form the basic content of the rest of the picture. Among the featured topics are the Wonderland of Rocks in Chiricahua National Monument, Montezuma Castle and Saguaro National Monuments, Apache Trail, Canyon Lake, Painted Desert, Oak Creek Canyon, San Francisco Peaks, Sunset Crater, Petrified Forest, Grand Canyon, Hopi Indian dance, observation tower at Desert View, University of Arizona, a dude ranch and the towns of Phoenix and Tucson.

China's Will To Live, 400 feet, 16mm. black and white, silent.

OFFERED TO: interested groups, especially religious organizations, church groups and ministers, for use in efforts to raise funds for China relief.

AVAILABLE FROM: Church Committee for China Relief, 122 East 22nd Street, New York City.

China's Will To Live begins with the great migration of refugees from ruined homes in East China to Free China in the West. It then moves to Chungking, the provisional capital, and shows how life continues in spite of the Japanese bombs. The film contains some fascinating pictures of children and a charming series of scenes featuring the famous Soong Sisters — Madame Chiang, Madame Sun and Madame Kung—who inspect dugouts, give presents to wounded soldiers, visit cooperatives and carry courage and hope wherever they go.

EDUCATOR'S COMMENT: *China's Will To Live* gives an excellent idea of what the Chinese people, who have been driven from their homes, are doing in the present emergency. Truly inspirational are the scenes of destitute men and women using primitive looms, to provide cloth, producing soap in large kettles, washing and ironing, running printing cooperatives, making straw products, taking care of orphan children and even finding time to make toys.

Classes in history and geography, from fifth grade through high schools, will find this film highly informative. All groups will be impressed with the wonderful spirit that keeps this nation from being conquered in spite of tremendous odds. It makes us realize how fortunate we in America are.—*E.D.C.*

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Kodachrome originals produce exceptionally good duplicates in black and white. A film that is to have wide distribution can be reproduced in this less expensive manner, for screenings where color is not important.

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FILM
for
ARTIFICIAL LIGHT
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For color indoors, Kodachrome Type A, color-balanced for use by Photoflood light. Fast enough for use with a few well-reflectored lamps. Comes in 100- and 50-foot rolls at $8 and $4.30, and in 50-foot magazines at $4.65.

LENGTH 100 FEET (30.48 meters)
WIDTH 16 MM. No. 365
CINÉ-KODAK
KODACHROME
SAFETY
COLOR
FILM
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

For color outdoors, regular Kodachrome, the brilliant, full-color film that has given home movies a totally new importance. Its price, like that of all the others, includes processing and return. Regular and Type A are priced alike.

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CINÉ-KODAK
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

High speed is, of course, the outstanding quality of Super-XX. Use it indoors by artificial light or outdoors when the light is poor. In 100- and 50-foot rolls at $6.75 and $3.75; in 50-foot magazines for Magazine Ciné-Kodak at $4.00.

CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
NO. 339
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Beauty in black-and-white. That's what Super-X offers, and offers so consistently that it has become the favorite of many who really know their movies. In 100- and 50-foot rolls at $6.00 and $3.25; in 50-foot magazines at $3.50.

Ciné-Kodak
Safety Film
A PANCHROMATIC FILM
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

For utility there's always Safety Pan, which doesn't figure much in the big news, but that's because it's modest. When you don't need the special capacities of any of the other four, give Safety Pan a try. In 100-foot rolls only, at $4.50.

NOTE: For 8 mm. film users, there are four Ciné-Kodak Films: both types of Kodachrome, Super-X (for speed), and "Pan" (in 25-foot rolls only), all at the economical "Eight" price levels.

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NOW! *Only* $99.50 with 500-watt Lamp

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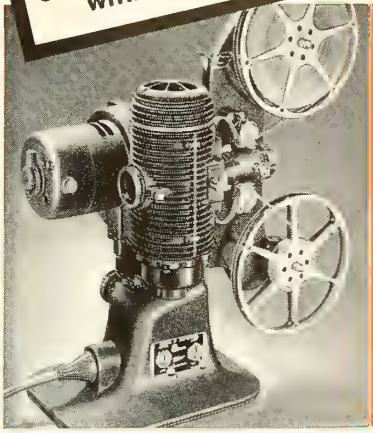
Why not see what Filmo would do for your films? There's a model to suit your needs.



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Entirely gear-driven—even to the feed and take-up spindles.

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Brilliant illumination—400- or 500-watt lamp.

Fast F 1.6 lens, with lens focus lock.

Lens interchangeability—use special lenses for special purposes.

Still projection by disengaging clutch.

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Metered lubrication. Oil is fed automatically as needed.

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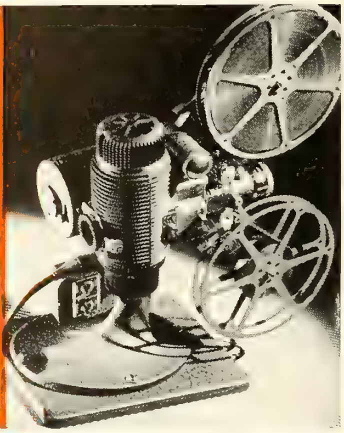

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Entirely gear-driven—no belts or chains.

Gear-driven power rewinding at the touch of a lever.

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Fast F 1.6 lens, with lens focus lock. Instantly interchangeable with special lenses.

Magnilite condenser—for increased brilliance.

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Still projection by disengaging clutch.

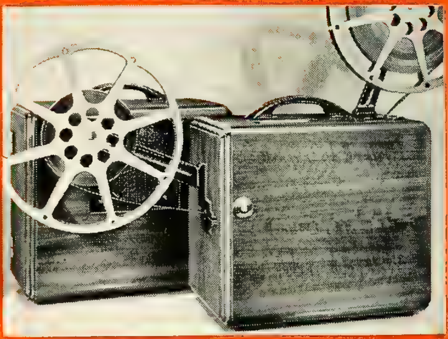
Reverse, to run film backward.

Two-way tilt by turning a thumbscrew.

Film protection—sprockets that prevent incorrect threading; no contacts with picture surface.

Metered lubrication. Oil is fed automatically as needed.

Price, including carrying case, only $139.



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THIS 16 mm. sound film projector, styled to *look right* in your living room, provides a delightful new way to entertain. Several ways, in fact. It will reproduce modern sound films, of which thousands on varied subjects are available throughout the country at moderate rentals. It will project your own 16 mm. silent films, and with a microphone* you can provide the voice for your silent movies through the Filmosound speaker beside the screen. Or, with a record player* you can provide musical backgrounds or enjoy the finest reproduction of music alone. There's even a disk recorder* that adds the endless fun of making sound recordings at home. Ask your dealer for a Filmosound demonstration, or send coupon for details. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Est. 1907.*

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MARCH, 1941

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A Guide to Making Better Movies
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Closeups—What filmers are doing

As far as we know, Frances Christeson, ACL, and this magazine are the first in the field of movie journalism to present anything like a comprehensive survey of educational film literature. Miss Christeson is well trained for the task. Not only is she reference librarian at the University of Southern California, but she is a keen and competent movie maker in her own right. She was coproducer of the award winning films, *Architecture and the Fine Arts* and *John Doe, Citizen*. Her present article, *Movie books for teachers*, however, is really a condensation of her own thoroughgoing volume, *A Guide to the Literature of the Motion Picture*. Running seventy six pages, it is published and distributed by the University of Southern California Press, in Los Angeles.

The military training program of the United States is already clearly reflected among the membership of the League, as witnessed by the considerable number of address changes which go to Fort This and Station That. We haven't made any real check on the matter, but here are just a few we call to mind from recent correspondence: Dr. Ben H. Cooley, ACL, formerly of Norman, Okla., is now Major Ben H. Cooley, of the Army Medical Corps, and he has been stationed at Fort Sill; he is already planning on a film of Army life. Charles R. Willis, ACL, is another movie maker gone military, with a post in the Medical Department at Fort Benning, in Georgia, where he too, is hoping to turn his camera on his comrades in arms.

In the air service, Gilbert B. Jansen, ACL, is an aviation cadet in training at the Naval Air Station, in Pensacola, while from the League's own staff William Fluhr has hiked off to Camp Stewart, near Savannah, for a year of service with New York City's famous 7th Regiment. For generations a distinguished infantry unit, the Seventh has been changed within the year to the 207th Coast Artillery, Anti Aircraft.

Elmer Baker, ACL, who, when he wrote us from his home in Houston, Pa., had not yet been drafted, apparently expects a call soon. His problem was what regulations or restrictions there might be on his picture taking if and when he was summoned. Since this was information which the League reasonably enough should have on file, we asked the Army for a ruling on the matter. In the words of Major General E. S. Adams, of the War Department in Washington, "this is a problem and the responsibility of the local military authorities at each camp or station. It is suggested that the members of your League who may be called to service should refrain from taking cameras with them pending their assignment to a permanent station and ascertaining the nature of the local rules and regulations."

In Washington, more than three hundred invited guests of the American Planning Civic Association heard recently from Newton B. Drury, newly appointed director of the National Park Service, and saw a premier screening of the 1940 version of *The Glory of Our National Parks*, Kodachrome studies by John V. Hansen, ACL, League vice-president. If we know Mr. Hansen's movies, it is our hunch that Park Director Drury knew considerably more about the areas in his charge after this occasion than he did before.

When Russell C. Holslag, ACL, of this magazine, played the wedding music for the recent marriage of Neil P. Horne, ACL, on movie making double turntables, we thought it was the first and only time that this cine accessory had been employed at such an august occasion. It now turns out that Robert P. Kehoe, ACL, of New York City, was called in for the same service at a recent marriage of Vermont friends. Mr. Kehoe, who is an ardent skier as well as an able filmer, officiated behind the turntables at the wedding of Dorothy A. Bodman and Henry J. Simoneau, held in the ski lounge and waxing room of the Green Mountain Inn, at Burlington, Vt.

If you plan on a visit to Rocky Mountain National Park this spring or summer, you might want to drop in on H. A. Sandberg, ACL, who lives at 4543 East 16th Avenue, in Denver, Colo. Mr. Sandberg, who is in the wholesale grocery business, has written in to say that his work takes him regularly through the Estes Park region, along the Fall River and Trail Ridge roads and about the Bear and Grand Lakes. Regarding these, reasonably enough, as pretty swell subjects for color filming, Mr. Sandberg has generously offered his local counsel on what and where to shoot.

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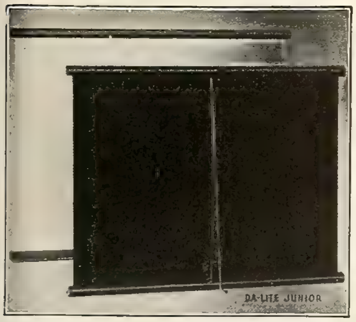

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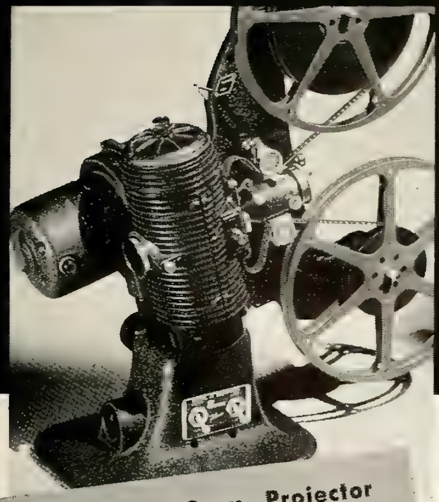

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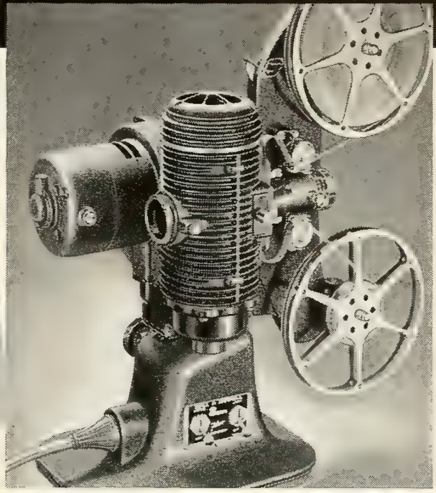

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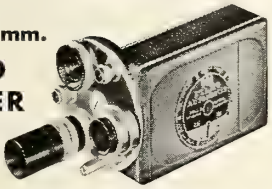

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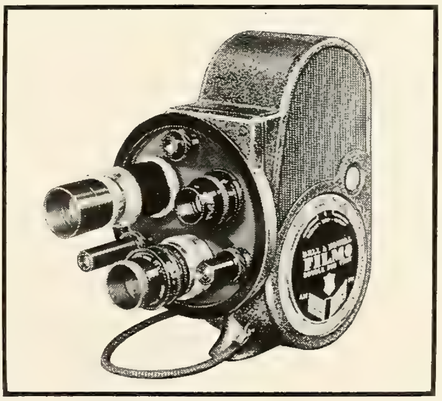

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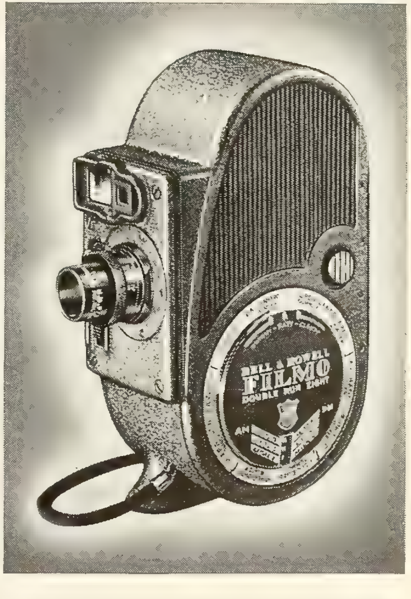

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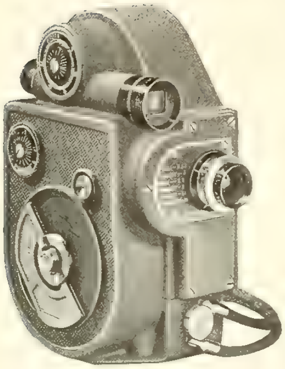

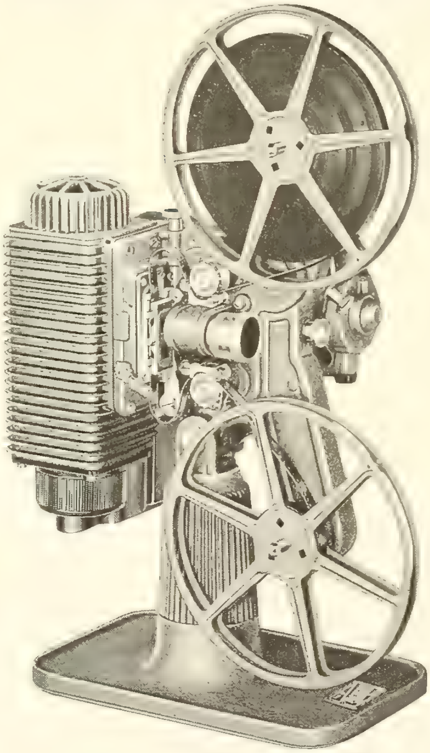

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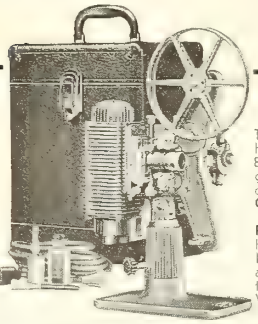

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420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays.

They show the way

YOU can't keep an amateur down!

As a matter of fact, it is not of record that anybody has tried it, in movie making, but, if it were tried, the results would be ridiculously unsuccessful. What has really happened in the two decades of amateur movie history is that amateurs have been so restless, in their search for better filming ways, that they have suggested one improvement after another to the men who make amateur movie equipment.

When personal motion pictures were made commercially available, it was the belief of many persons that they would be used mainly as a kind of movie extension of snap shooting with still cameras. The first cameras and projectors were designed in such a way as to simplify the process of taking and showing movies, because it was not considered likely that amateurs would be interested in the more elaborate effects of theatrical pictures. The emphasis of early salesmanship was placed on making records of family incidents and of the adventures of travel.

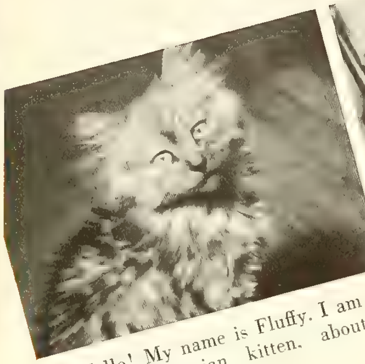
Since amateurs are inventive, as well as adventurous, they soon began to wonder if some of the effects that they saw on theatrical screens could not be achieved by them as well as by Hollywood. They began to build "gadgets" and to adapt their cameras and projectors to all kinds of more ambitious ends than their designers had in mind. The amateur movie industry, being plentifully supplied with intelligence, soon saw that the snap shooters whom they started out to serve were developing into advanced filmers who wanted more extensive equipment. This equipment was forthcoming.

Then came eight millimeter filming. It was believed that this new width would be used mostly by the persons who did not want to be bothered with anything complex in their movie making, and that the amateurs who wanted elaborate effects would achieve them only with the 16mm. equipment that had been expanded, to meet their increasing desire for advanced work. But 8mm. workers soon developed an inventiveness that made that of the 16mm. pioneers seem limited, indeed. They tossed off, in their footage, the most intricate fades, dissolves, multiple exposures, and what not, with an apparently effortless ease. Now, we have increasing provision of the means of advanced work in 8mm. filming, which manufacturers have found to be readily marketable.

There is, of course, a great predominance of family and travel filming and there are many persons who do not want complex equipment with which to do that filming. But it is quite clear that, whatever the width and whatever the cost, inventiveness will not be confined to any one field of amateur movie making. If the future should bring a four millimeter system, to plague the eyesight of our great grandchildren, we can be sure that it will bring with it a new set of special tools for advanced work.

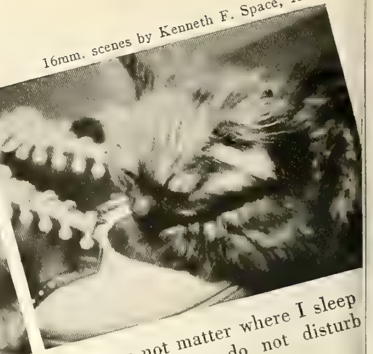
No, you can't keep an amateur down.

16mm. scenes by Kenneth F. Space, ACL


"Hello! My name is Fluffy. I am a little Persian kitten, about three months old."

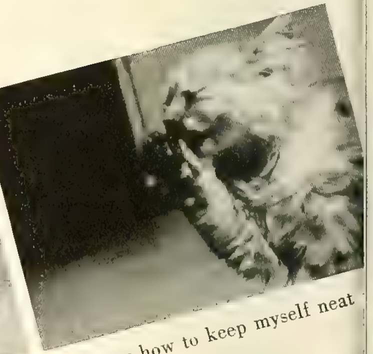
"I am trying to help."

"This is fun."


"It does not matter where I sleep as long as you do not disturb me."

"How big and tall everything looks."

"I eat 5 times a day—mostly milk and bread."


"I know how to keep myself neat and clean."

"I am looking for a little mouse."

"Goodnight."

■ Here are frame enlargements from *Fluffy, the Kitten*. The captions under the enlargements are titles used in the film. The titles are written as if the kitten were speaking to the audience.

Fluffy, the Kitten

How a cat lives

The film told the tale from a kitten's angle

KENNETH F. SPACE, ACL

IF YOU produce a movie of a pet, such as *Fluffy, the Kitten,* you will meet problems and pleasures not to be found in any other type of filming.

Our story really began some months ago, when a young lady, with a kitten for sale, approached my wife on the street. No sale. Later, my wife changed her mind (woman's prerogative) and went back for another look.

But the kitten had been sold to a woman whose young son was already experimenting at pulling its tail. Saddened, my wife left our address with the girl, who said that she would look us up the next time a litter appeared.

We talked it over that evening and decided that a kitten would be too much trouble anyway and forgot the whole business—forgot, that is, until several months later when somebody knocked at our door. We opened it, and the same young lady pushed by us, opened her coat and put three blue eyed bundles of furry "meows" in a squirming heap on the rug. About five weeks old and silver in color, they were Persian kittens as cute as any we had ever seen.

We sat down and looked at them wordlessly. After about fifteen minutes of silence, the girl spoke, "Which one do you want to keep?" She looked at me, I looked at my wife, my wife pointed to the smallest fur ball, and the "budget envelope" was opened again. While my wife dug into the food allowance, the young lady gave me sundry information pertaining to feline adolescence and departed, before we had a chance to retreat from our bargain.

We agreed that our new boarder should be called Fluffy, and she was put to bed on some blankets, for which newspapers were substituted hurriedly a short time later.

Life went on much as before until Fluffy started doing some cute and amusing tricks. It was then that my wife started making remarks about cameramen who never had time to do any filming around the house—and I soon got the point.

I had a couple of rolls of outdated film, so I shot those one week end. When they came back from the processing station and we had projected them, two things were instantly apparent—that Fluffy was definitely a good movie subject, but that good pet films cannot be made offhand.

We decided to scrap what we had filmed and to start again with a real script. For several evenings, we watched Fluffy and wrote short sequences that the kitten's own activities suggested.

We finally had enough ideas, then we started filming—and there the troubles began.

Since the kitten was on the floor most of the time and since our rugs are dark, we decided to use three No. 2 flood bulbs in reflectors, for illumination of the scenes that were to be filmed with an *f*/1.9 lens and an *f*/2.7 telephoto, with fast film in the camera.

This number gave us nice lighting control and plenty of maneuver room in exposure, except that Fluffy preferred to sit in the shadow, underneath the light stands, to see what was going to happen out in the bright light. We finally solved this dilemma by following her around with the lights, until she decided that there were no shady places left. We also found that snapping the lights on and off startled her, so we just left them on all the time.

We also found that, out of dead silence, the sudden sound of the camera's motor precipitated a rush for safety under the bed. We solved this too, by turning on the radio almost full blast. (We have nice neighbors.) This worked out well, except that half the time I myself could not tell if the camera were running or not.

We soon learned that kittens do not understand "directions" and also that the job of keeping the focus sharp at all times on an active kitten was hard enough in itself. So my wife took over the job of arranging the scenes and of keeping Fluffy under general control, leaving me free for camera work only.

The action might take place perfectly in rehearsal; but, often, when I was finally ready for a "take," our actress would curl up for a nap, bored with the whole idea. This usually meant the finish for that evening. Worse still, frequently after perfect rehearsals, we undertook to shoot the scene, but Fluffy would calmly go through part of the desired action and then turn, to sit with her back to the lens while the film streamed through the camera.

One simple shot, a scene of Fluffy prowling through a room, took three or four hours to get. Another time, after trying various methods to obtain a good shot of the kitten half asleep, my wife tried rocking the kitten in her arms. I watched the to and fro motion—until the kitten dozed off and *so did I.* To whisper loudly enough to awaken me meant waking the kitten, so there we were—impasse!

Many unexpected things conspired to break any dull moments, such as the time when we made a setup in which Fluffy was supposed to sit on the window sill and to watch us eating. We couldn't have known that a chance glance at seven distorted kittens, as seen in the rippled chromium side of an electric toaster, would prove more attractive than food to our "star."

We couldn't have anticipated either—when we were all ready to film Fluffy smelling a floating rosebud in a bowl—that the rose would look like food and that it would get hauled out with much splashing of water.

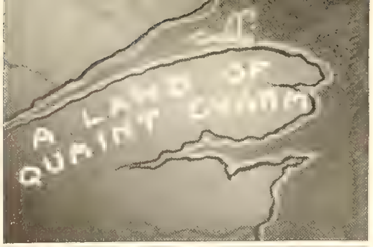
These were all minor disasters to us, as they meant literally hours of additional shooting time. We had a black plaster statue of a cat, many

[Continued on page 136]

FIRST STEPS IN *TITLING*

Things that new filmers should know about titles

GEORGE S. HENRY


A LAND OF QUAINT CHARM

1.

ROYAL VISIT
HALIFAX 1939

2.

CAVALCADE
of
AMERICA

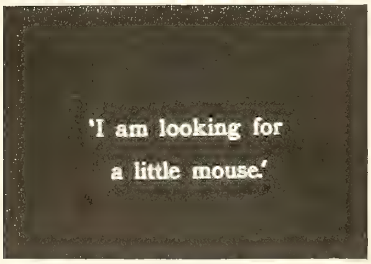
3.

ROCKY MOUNTAIN
NATIONAL PARK

4.

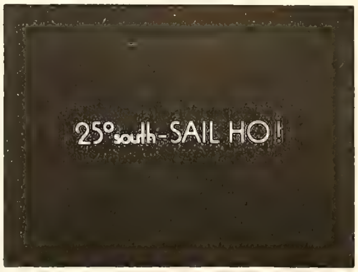
WILD
FLOWERS

5.



6.

7.



• 1. Title drawn in crayon by Robert F. Gowen, ACL; 2. Closeup serves as title in film by T. J. Courtney, ACL; 3. Metal letters were used in this double exposed title by Harley H. Bixler, ACL; 4. Wooden letters were used on a picture background by H. A. Houston, ACL. 5. A hand lettered title in a film by Robert Kehoe, ACL; 6. Printed subtitle in reel by Kenneth F. Space, ACL; 7. Title hand lettered by simple lettering guide.

ALL movie makers hold that titles are desirable. Even if the film is complete, with a carefully planned continuity, even if its action is entirely self evident, there is always a place at least for a lead and an end title.

You may grant that titles are desirable, but you may feel that they are technical things and that some kind of specialized procedure is necessary, to obtain them in any form.

On the contrary, it is easy to obtain titles, for, in the entire movie making hobby, there is no need that is better supplied or in greater variety. If you can splice two ends of a film together, you can splice a title in a movie. Even if you are disinclined to perform this operation, you can still have captions in your movies, because most of the title suppliers will do it for you—at a fee. Maybe you hesitate at the effort involved, in composing title wordings for your films. Then be at ease, for there are "stock titles" available, which will serve you just as do those ready made telegrams. Or you can use the League's service and get aid in writing your titles.

Suppose that you have put together a reel of your movies, taken last year. While we should deplore somewhat the lack of ambition that leads you to round up a whole year's movies under only one heading, if you do desire it, you may purchase, for from ten to twenty five cents, a stock title, already made up, reading *Memories of 1940* or something similar.

Such titles may be had with plain backgrounds or in a variety of styles. The subject matter is greatly varied; as examples, culled at random, there are such captions as *Our Trip to Mexico*, *Our Baby*, *Our Neighbors* and so on. All you have to do is to splice these in and there you are! Your movies will be improved by this addition alone. Stock titles may be obtained in color as well as in black and white, and in 8mm. or 16mm. sizes.

Next in line are the made to order titles for which you, yourself, compose the wording. This step will give you an additional satisfaction whenever you behold your titles on the screen, because you have expended some mental effort in writing them. There is almost an infinite variety of styles and designs available for these titles. They range from inexpensive ones, printed in neat type on a plain background, to the most elaborate hand lettered and colored titles, with backgrounds and other arrangements made specially to your individual desires. Thus, if you have a color film of your home, you can have an appropriate title background made for this, in full color. Prices, of course, are proportionate to the special work which is done. The cheapest titles cost less than fifty cents.

Perhaps you want your films to represent only your own work, including the titles. Manufacturers have made it extremely easy to satisfy your desires in this respect. There are available several varieties of compact title frames, which collapse into small space when they are not in use. The camera is easily attached to them, and they completely solve the problem of centering and focusing on the title surface.

The centering is done for you by a small, folding easel at one end, into which you slide the title card. The focusing of the taking lens for this closeup distance is accomplished by an auxiliary closeup lens, an integral part of the title frame.

The title cards, for use in these devices, are small and handy to prepare. Ordinary index cards may be used, and a supply of special background cards usually comes with a titler. Titles may be typed, printed, written or hand lettered. The result on the screen depends, of course, on the care that is taken in preparing the original title card.

Such titles can be photographed on any film that is in the camera, whether black and white or color. These small devices are so handy and compact that many amateurs carry them about in their pockets when they are shooting; in this way, the title may be filmed "on the spot" between "takes." Illumination indoors is supplied by flood bulbs; for outdoor title making, daylight will suffice.

If you are not particularly adept at hand lettering, you [Continued on page 137]

BASIC FACTS ABOUT LIGHTING

A compact collection of data upon illumination

EDWIN SCHWARZ, ACL

HOLLYWOOD originally was chosen as a center for motion picture production because of its abundant sunshine. But, today, most of the sets, even those representing the outdoors, are filmed in studios. The reason is simple; man made light has rivaled the sun, for it can be controlled as to direction, intensity and color, while "Old Sol" changes with the hour.

It is no longer difficult to light indoor home scenes, even if your movie outfit does not include some of the modern, inexpensive lighting equipment. Excellent results can be obtained, by substituting flood bulbs for the regular lamps in ordinary home fixtures.

However, the mere use of these lamps, even with correct exposure, does not mean that you will obtain good lighting, for lighting means more than sufficient illumination; it means good judgment in the placement of lamps, in the arrangement of the set and in the choice of the camera position—these depending upon the mood or effect desired.

The filaments of flood bulbs burn at a temperature that is much higher than that of the filaments of ordinary lamps, and, therefore, variations in voltage greatly affect the life of the bulb, its light output and its current draw. If the voltage at the baseboard outlet is 110, and if you are using a long lamp cord extension with two or three No. 1 flood bulbs, the draw of each will be approximately two amperes. But, after the lamp is used for a period, its current draw and light output are less.

Considering these facts, the table below can be accepted as an average of these conditions.

In the case of small home scenes, you can obtain adequate illumination, by placing one No. 1 flood bulb in the ceiling outlet and another in a floor or table lamp, close to the person in the set. The table lamp can be included in the camera field. If its shade is light in color, place a sheet of paper inside, to reduce the glare. If there is no ceiling outlet, use an indirect floor lamp, to project the light from a No. 2 flood bulb on the ceiling. The indirect lamp will give a very soft, well rounded illumination, sufficient for fast black and white films. If you need additional light, place a No. 1 flood bulb in a wall bracket, but be sure that no direct rays from this, or from any other lamp, strike the lens.

- *Basic lighting setups that one can follow easily.*

Fig. 1 Fig. 2

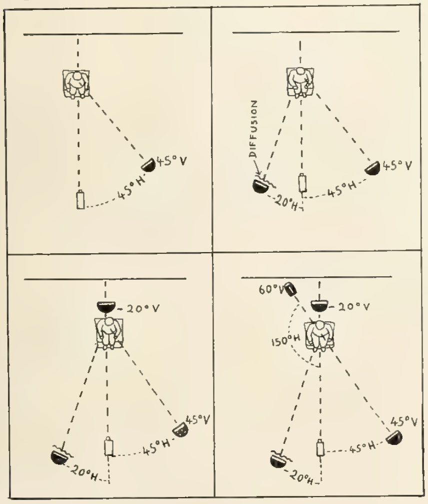
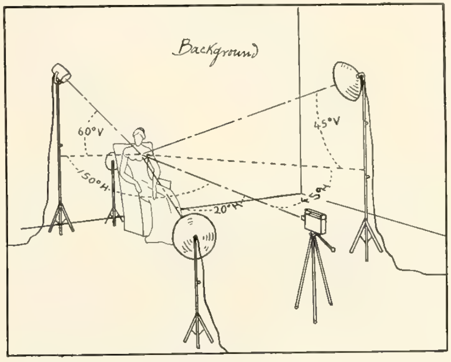


Fig. 3 Fig. 4

A trick that saves flood bulbs and, at the same time, makes it easier for you to judge good illumination, is the use of fifty watt lamps in place of the No. 1 flood bulbs and hundred watt lamps in place of the No. 2 flood bulbs, when you are arranging the lighting setup. With these ordinary bulbs in fixtures or reflectors, move the position of the lights or change the set, so that the illumination is even and the lighting creates the desired effect to the eye.

Then substitute flood bulbs for the ordinary ones, and you are ready to shoot. If you need additional light, to balance the illumination, remember that you can secure inexpensive cardboard reflectors that make fairly efficient portable lights, or you can use the new No. R 2 reflector Photoflood or a regular reflector unit.

Fig. 5



- *This diagram shows the vertical angle of the lights in relation to the camera and subject, as well as the horizontal angle.*

Let us consider three aspects of light and how they may be used in movie making.

First is the intensity, or the amount, of illumination which a light source may cast on the set. This is important in determining exposure and the balance of illumination, when more than one light is used.

Second is the direction, or angle, of the light rays in relation to the subject. It is this aspect of light that creates mood, depth and contrast.

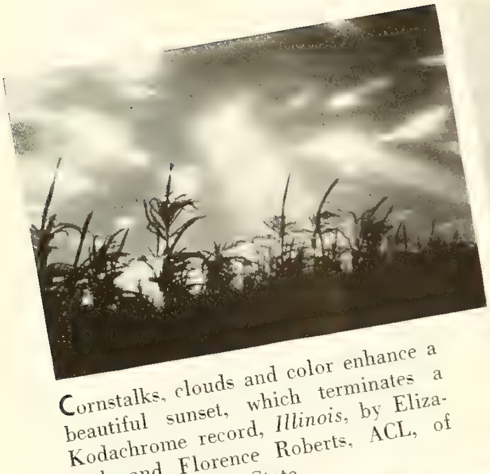
Third, and the least understood, is the quality of the light. We all know that the sun casts a definite shadow, while the light from the sky produces no shadow at all. There we have the two extremes of light quality. [Continued on page 143]

- *Useful table of facts about Photoflood lamps.*

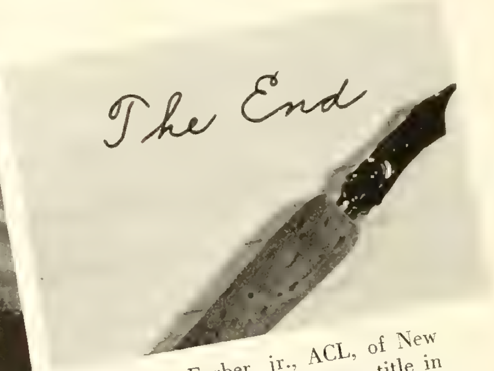
Lamp	Base	Equivalent wattage output	Average current draw	Number in series on 15 ampere line	Life in hours
No. 1	Medium	500 watts	2 amperes	7	2
No. 2	Medium	1000 watts	4 amperes	4	6
No. R 2	Medium	1000 watts with reflector	4 amperes	4	6
No. 4	Mogul	2000 watts	8 amperes	2	10

Dramatic closeups of desert life heighten the interest of *Desert and Canyon in Arizona*, 16mm. color study by Henry E. Hird, ACL, of Ridgewood, N. J.

Fine frames

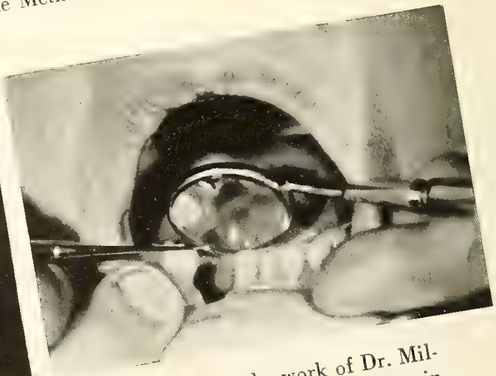


Cornstalks, clouds and color enhance a beautiful sunset, which terminates a Kodachrome record, *Illinois*, by Elizabeth and Florence Roberts, ACL, of Rockford, in that State.



Benjamin F. Farber, jr., ACL, of New York City, used a hand written title in concluding *The Tie That Binds*, 16mm. color movie for the Methodist Board of Home Missions.

Spot lighting emphasizes the red hair of Mrs. Heffernan and provides a suave touch in an amusing 16mm. Kodachome study, by Leo J. Heffernan, ACL, called *Christmas Fantasy*.



Fine closeups mark the work of Dr. Milton Cohen, ACL, of New York City, in *Porcelain Jacket Crown Restoration and Removable Bridge Work*, a sound on film, 16mm. color movie.

Going South?

Things to film in warm climates in travel time

LAURENCE S. CRITCHELL, jr.

MAYBE stars of Empire do go West, but just now the trails lead south. South to the border of Mexico, south to Florida, south to the islands of the West Indies—all roads take the filmer away from the gray days of the north into sunshine and warmth. Out come the retired cameras. Umbrellas are exchanged for lens shades, and exposure begins to mean sunburn as well as *f/* markings.

Let us say that you are about to leave. Maybe these words have caught you in the act of filming your wife and son, as they examine piles of travel booklets. Cameraman, spare that trigger finger! Enough travel films have begun in this way to make a fairly impressive statistic, if they were counted.

Instead, why not open your film by showing your youngster, as he plans to run away from home? The discarded report card, with its numerous D's, lies on the bed. The boy is seen packing his few belongings into a bandanna. He slips furtively out of the house, leaving only a note behind him. The introduction then fades out, as he starts down the long road to the south.

Of course, he is really along with you on the motor trip. But the automobile never appears in the picture—unless you want to include a scene of the boy "hitching" a ride (actually in your own car). Every time you come to some part of the countryside that looks as if it would provide an appealing shot, your son takes up his bandanna and trudges into the scene. At lake fronts or river banks, you can show him bathing his tired feet. At national monuments, you can show him counting his change, to see if he has enough for the admission charge. And, whenever you want to get him over a long stretch of miles, you can show him being picked up by a passing car (your own). At the end, he returns wearily home, glad to be back in spite of the report card.

Above all, when you go south this year, don't begin your film with a well planned introduction and then let the picture become a series of random newsreel shots. It is better to leave out the introduction altogether, rather than to give your audience such an obvious contrast of techniques.

But there is nothing wrong with a newsreel continuity. Often, a simple and amusing film can be made by means of that device. Take, for example, a trip to the West Indies. The threat of wartime activities that hangs over those islands may not be immediate, but you can play with it in your titles and exaggerate its menace. Here is an example:

In St. Lucia, local commerce is
put on a wartime basis

This could be followed by a scene of two native vendors arguing on the street, or by a tiff between two boatmen at the waterfront. Such scenes are easily staged, if you pay the men a little money. In the same way, a title reading—

AT SEA
Courageous sailors prepare to
go down with their ship

[Continued on page 138]

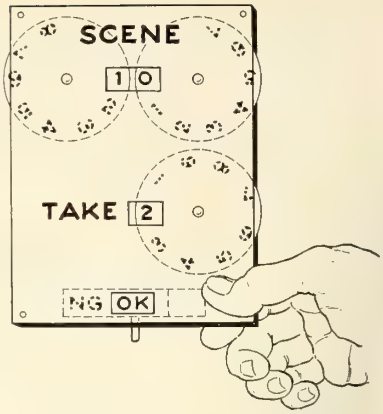
James W. Moore, ACL

Critchell from Gendreau

Ship and shore are cine material for southern travelers

The Clinic

Technical comments and timely topics for the amateur



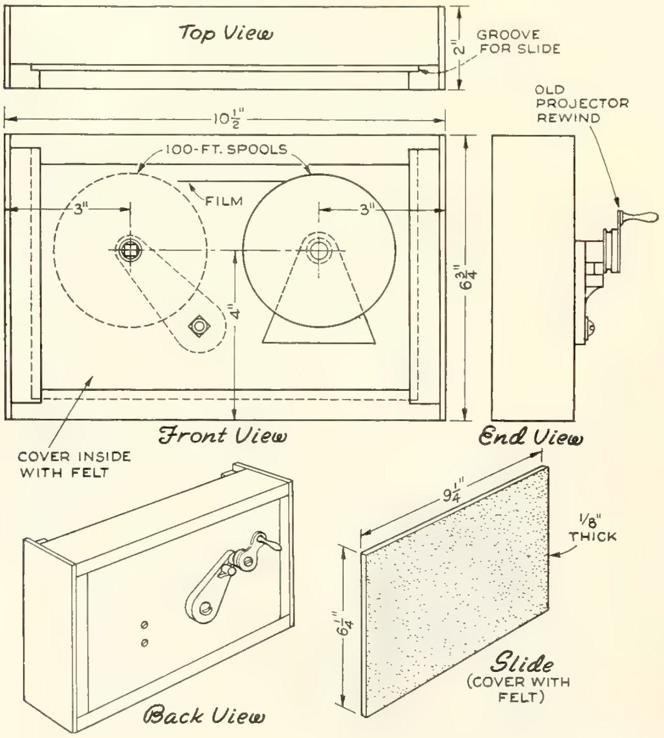
Scene slate, useful in filming dramatic or industrial reels

KENNETH F. SPACE, ACL

Film rewinding chamber Often, we should like to make double exposures, but find that we have no way of rewinding the film for the second exposure. The wooden box with a lightproof sliding door, that is illustrated below, solves this problem. It contains a square spindle for the spool on which the film is to be rewound. This is turned by a crank on the outside. The round spindle is for the spool from which the film is to be rewound. The inside of the box should be lined with black velvet, or it should be painted dull black, and all joints must be lightproof.

The procedure is quite simple. When the scene, over which the double exposure is to take place, is filmed, the footage at the start and at the end of the scene should be noted. The rest of the film is now run through the camera, with a hand or a lens cap placed over the lens, to keep any light from reaching the film. When the entire roll has been run off, it is removed from the camera, is rewound in the chamber and is replaced in the camera. Then a hand or a lens cap is held over the lens again, and the film is run to the start of the scene previously mentioned. Now, if a second scene is filmed, it will be superimposed over the scene originally taken.

The film should always be rewound on another camera spool, never on a projection spool.—*Charles H. Benjamin, ACL.*



Construction plan for building a film rewinding chamber

Scene slate Movie clubs that do serious filming and all commercial producers use a scene indicator of some kind. It is usually a slate on which scene numbers are marked with chalk. A few frames of film are exposed on the numbered slate at the beginning of each scene, and the marking, "OK" or "NG," on the slate may be filmed at the conclusion of the scene, to indicate the anticipated result. The disadvantage of this method of identifying shots is that chalk dust falls on the surrounding objects, and a moist cloth must be kept handy so that one may wipe the slate clean.

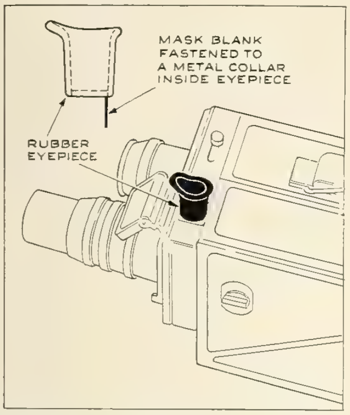
Hollywood uses a more elaborate device, with removable numbers, but it is costly and cumbersome to use.

Above is a handy scene indicator which can be made, at a cost of a few cents, from heavy cardboard or, at comparatively small expense, from heavy tin or aluminum.

The appropriate numbers are brought into view by revolving the top wheels. The bottom wheel indicates the "take" or the number of the trial shot of the particular scene that is being filmed, for a shot may be repeated because of mistakes. The bottom slider permits either "OK" or "NG" to appear in the opening, so that either symbol can be filmed at the end of the scene.

A good size for the device might be eight by ten inches. All of it should be painted dull black, except for the letters and numbers, which should be white.

Eyepiece for direct viewer The convenient direct viewing arrangement provided in some advanced movie cameras is an invaluable asset, for it makes it simple to obtain accurate focus and to determine precisely the camera field. However, a few movie makers find it a trifle difficult to concentrate the vision of one eye on the small area of the viewer. If you have such trouble, purchase a rubber eyepiece from a professional 35mm. camera, such as the Akeley. It may be fitted over the top of the viewer frame, and, when the cameraman presses his eye to it, he will not be bothered by any outside light.



A rubber eyepiece for direct viewer

For more permanent installation, a metal ring may be fitted to the bottom of the tube, and this ring may be soldered to an extra mask blank strip, which may be inserted in the mask slot in place of the regular mask blank.

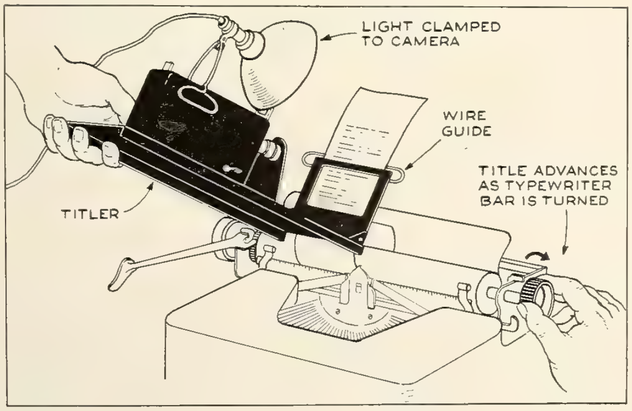
Climbing titles

One of the title effects most difficult to obtain is a really smoothly moving scroll title. George A. Ward, ACL, offers the following suggestion.

"Type, print or write your title on paper or other material that is thin enough to fit into a typewriter. The type area should be of a width that will properly fit your small titler, but the paper can extend a little beyond on both sides.

"Now, set your camera securely in your title outfit. Place the title in the typewriter and center it. Next rest your titler with the camera, as shown in the illustration, and frame the beginning of the title. Now turn on your light, or lights, and shoot.

"As you film, be sure to read your title slowly; then, without jerking, very slowly revolve the typewriter roller, to advance the title so that it will pass the titler easel as you film. On most typewriters, you can release the ratchet of the roller, so that the motion will be steady. If the title is long, some support may be used behind the title, so that it will not fall away from the titler easel."


LIGHT CLAMPED TO CAMERA
WIRE GUIDE
TITLE ADVANCES AS TYPEWRITER BAR IS TURNED
TITLER

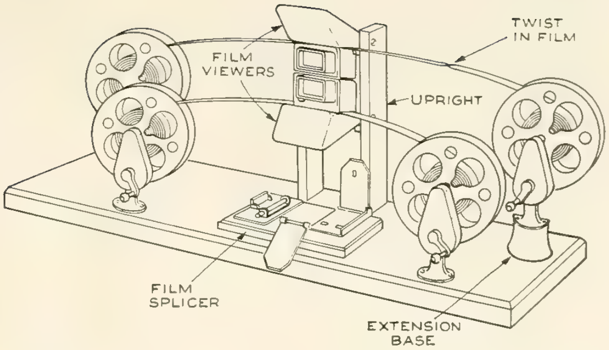
Simple means of advancing a scroll title evenly

A matching viewer

Movie makers who are producing films for post synchronization, or those who prefer to edit a "work print" or copy and then to match the film original to it, will find the double viewer illustrated here to be a real convenience.

It is made from a Bell & Howell film viewer, an extra viewer without the supports, two 400 foot rewinds and two rewinds that are made for 1600 foot reels (400 foot reels with lifts, to raise them to a suitable height, will serve).

The raised rewinds are set to the rear and outside the 400 foot reels, so that the rear handles turn without striking the front reels. The complete viewer is mounted as usual; just above it, the second viewer is supported by a small rod through the holes to be found in it. The front part is held in place by a wooden bar across the uprights.



Double film viewer which simplifies editing, with work print used as guide

Since the top viewer is in reverse position, the top film should be turned over as it runs through the groove, so that both viewer images are upright. It will be found most convenient to use the work print in the top viewer and the original in the lower one. This device makes cutting the original very simple, as the splicer can be located just below the viewer.

Higher

In order to get away from the usual eye level shooting angles, try a few shots from the top of a stepladder. The camera can be rested on the top step or it may be fastened in place with a clamp device that has a ball and socket joint. You will find high camera positions especially valuable when you are filming children at play on the floor. Such viewpoints enable one to get long shots.

London once more

Dual turntable fans who are devotees of the delightful *London Suite*, by Eric Coates, will be glad to know that another suite by Coates is available on Columbia records. It is called *London Again*, and it contains four parts, all of which will furnish excellent background music for movies. Two other good records for incidental accompaniment are Victor numbers 4431 and 4432. They are listed as *Three Ballet Pieces for Orchestra*; they are written by Rameau.

Film roll marker

When he films hurriedly, a movie maker may become confused as to which rolls of film have been exposed and which have not. This circumstance often involves taking each roll out of its tin cover, to be looked at closely, with the consequent danger of light flare.

To avoid the possibility of confusion, cut a strip of adhesive, about an inch and a half long and three eights of an inch wide. Then print on this the word "UN-USED" and make a cut half way across the tape at the hyphen. Now place one such piece of tape over the loose end of the film on each roll to be taken out for the day's shooting.

When you load the camera, remove the tape and stick it to the empty can.

[Continued on page 142]

Scene 3.

5.

17.

20.

24.

31.

32.

8mm. scenes by
J. Owen Campbell, ACL

"HIS OFF DAY"

J. OWEN CAMPBELL, ACL

Complete scenario of 8mm. photoplay with family as cast

His Off Day was conceived with the idea of trying to portray the problems of a husband who contemplates a nice long rest at home on his "day off." The story is simple, for it tells only of some of the trials that the husband meets when he tries to take a peaceful nap. I filmed *His Off Day* on 8mm., but, of course, you could take it as readily on 16mm., if you happen to use that width.

The script of *His Off Day* follows:

Main title. *His Off Day* is superimposed over a closeup of hands that are busily operating a typewriter. *Dissolve to:*

The cast of characters over the same background. Fade out the cast of characters, leaving only the hands, which are still operating the typewriter.

1. *Medium Shot.* Inside an office. Mr. is hard at work at the typewriter.

2. *Closeup.* Mr. is working; he has a pencil behind his ear.

3. *Semi closeup.* Mr. pulls the pencil from his ear; he scratches a few notes and resumes operating the typewriter.

4. *Medium shot.* The office, with Mr. in the background, busy at work. An office boy enters, goes over to Mr.'s desk and picks up papers. He pulls out a watch and shows it to Mr.

(Note: These scenes may be made in any office, on Saturday afternoon or Sunday.)

5. *Closeup.* The watch, which shows that it is 12:05.

6. *Medium shot.* Mr. finishes looking at the watch.

7. *Medium shot.* The office boy leaves, and Mr. rapidly closes his desk.

8. *Semi closeup.* Mr. completes the job of clearing his desk.

9. *Medium shot.* Mr. rises from his desk, walks over to a clothes tree and puts on his hat and coat. He opens the door and walks out.

10. *Medium shot.* Mr. comes out of the office building and walks up the street away from the camera. *Fade out.*

11. *Medium shot. Fade in.* Mr. walks toward his house. Junior is seen playing on the lawn.

12. *Medium shot.* Junior stops playing, runs to Mr. and puts his arm around him. Mr. hugs Junior and continues toward the house, leaving Junior to play on the lawn.

13. *Semi closeup.* Mr. opens the door and enters the house.

14. *Semi closeup.* Mr. enters the house (filmed from inside).

15. *Medium shot.* Mrs. greets Mr. with the usual family kiss. Mr. signifies, by pointing, that he is going into the sun parlor. He walks out of the scene, and Mrs. departs to the kitchen.

16. *Medium shot.* The sun parlor. Mr. walks to a sofa, picks up a funny paper and lazily reclines on the sofa to read.

17. *Closeup.* Mr.'s face. He is chuckling at the funny paper.

18. *Semi closeup.* Mrs. is busily engaged at the stove in the kitchen.

19. *Semi closeup.* Mrs. opens the oven door; she has a puzzled expression.

20. *Closeup.* Mrs. turns and calls to Mr.

21. *Semi closeup.* Mr. stops reading, looks past the

Scene 40.

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56.

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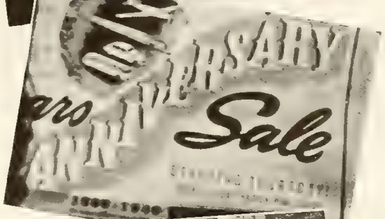
• Frames on this and the opposite page are 8mm. enlargements from from the author's production of his scenario which is given here.

Scene 62.



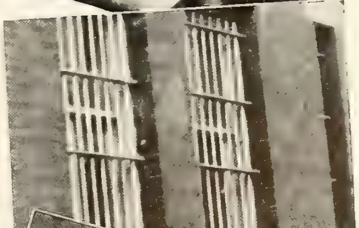
63.

73.

NO
PARKING
IN THIS
BLOCK

74.

85.



88.

90.

92.

camera and says, "What do you want?"

22. *Medium shot.* Mr. grudgingly rises from the sofa and walks out of the scene.

23. *Medium shot.* Mr. joins Mrs. in the kitchen. Mrs. points to the stove.

24. *Semi closeup.* Mr. goes to the open oven, puts his head inside and works around in the oven.

25. *Closeup.* Mr. finishes adjusting the oven and pulls his head out. His face is covered with smut and he looks very disgruntled.

26. *Medium shot.* Mrs. picks up a towel and wipes the smut off Mr.'s face. *Fade out.*

27. *Medium shot. Fade in.* Mr. again approaches the sofa in the sun parlor; he adjusts the pillow and stretches out, loosening his tie and collar. He yawns and closes his eyes. *Fade out.*

28. *Semi closeup. Fade in.* Mrs. is busily working with an electric mixer in the kitchen. She shakes the mixer several times and finds that it will not operate.

29. *Closeup.* Her hands fumble with the mixer.

30. *Closeup.* Mrs. looks up and past the camera and again calls her husband.

31. *Semi closeup.* Mr. is snoring away on the sofa. He stirs in his sleep.

32. *Closeup.* Mrs. calls her husband a second time.

33. *Closeup.* Mr. sleepily opens his eyes, turns toward the camera and says, "What the heck do you want now?"

34. *Medium shot.* Mr. disgustedly rises from the sofa and again walks out of the scene.

35. *Medium shot.* Mr. again joins Mrs. in the kitchen. Mrs. points to the electric mixer and shakes her head.

36. *Closeup.* Mr.'s hands. He starts to fumble with the mixer, which is full of a creamy substance.

37. *Medium shot.* Mr. picks up the mixer and examines it.

38. *Closeup.* Mr. holds the mixer close to his face and looks it over carefully.

39. *Medium shot.* Mr., with the mixer close to his face—it suddenly starts buzzing.

40. *Closeup.* The mixer splatters the white substance over Mr.'s face.

41. *Medium shot.* Mr. angrily lays the mixer on the table and walks over to a towel rack.

42. *Semi closeup.* Mr. wipes his face with a towel. *Fade out.*

43. *Medium shot. Fade in.* Mr. again approaches the sofa; he picks up the pillow and punches it a few times and then exhaustedly lies down again.

44. *Closeup.* Mr. again yawns and prepares for sleep. *Fade out.*

45. *Medium shot. Fade in.* Mr. is asleep on the sofa. Junior, with a toy pistol in his hand, approaches the sofa.

(Note: The pistol is of the type which shoots darts, on the ends of which are rubber suction cups.)

46. *Closeup.* Junior shakes Mr., who awakens and sleepily asks, "What is it now?"

47. *Semi closeup.* Junior points to the gun.

48. *Medium shot.* Mr. takes the pistol from Junior and pulls the plunger several times. He finally succeeds in removing it from the gun.

49. *Medium shot.* Mr. gives the gun and dart to Junior; he reclines on the sofa as Junior walks out of the scene.

50. *Closeup.* Mr., with a determined look on his face, again prepares for his much wanted nap. *Fade out.*

51. *Medium shot. Fade in.* The sun parlor, with Mr. asleep on the sofa in the background. Junior comes in and places a target in front of the sofa.

52. *Closeup.* Junior's hands place the target on the floor.

53. *Semi closeup.* Junior loads the pistol, aims and fires.

54. *Closeup.* The target, as the dart hits.

55. *Semi closeup.* Junior again loads the gun with a dart; he aims and fires.

56. *Closeup.* Mr.'s head. He is sound asleep on the sofa. The dart smacks him on the temple.

(Note: This is done by taking a closeup of the actor, stopping the camera momentarily and placing the suction dart on his temple and again starting the camera. Only a few frames should be taken of the dart in position before the actor jumps up, startled.)

57. *Medium shot.* Mr. jumps up from the sofa, grabs the dart from his temple and throws it angrily to the floor. He then picks up the pillow and walks out of the scene in a rage.

58. *Medium shot.* The door of the house (from outside). Mr. comes out, carrying the pillow.

59. *Medium shot.* He walks toward an automobile.

60. *Semi closeup.* Mr. opens the rear door of the automobile and crawls in.

61. *Closeup.* Mr. puts the pillow on the automobile seat and lays his head on it. He yawns and closes his eyes. *Fade out.*

62. *Medium shot. Fade in.* Mrs. comes out of the kitchen and goes to the living room. She sits down in a chair, picks up a newspaper and begins to read.

63. *Closeup.* The newspaper, with an advertisement of a big sale.

64. *Closeup.* Mrs. shows interest and excitement on her face.

65. *Medium shot.* Mrs. rises from her chair and goes out of the living room.

66. *Semi closeup.* A bedroom. Mrs. starts to change her dress. *Fade out.*

67. *Medium shot. Fade in.* The doorway of the house from the outside. Mrs. comes out; she is dressed for shopping.

68. *Medium shot.* Mrs. opens the front door of the car **[Continued on page 133]**

• Production "stills" from *Millie the Model*, filmed by artists in engraving plant during lunch hour periods.

HOW TWO FILMS GREW

Before they were finished a lot of people had helped

C. HERBERT RICHARDSON

ONCE we made "fake" giant firecrackers and galvanized everybody in the engraving plant. Then there was a period when an artist would leave his desk for a minute and return to find his chair, wastebasket and merchandise magically piled to the ceiling on his drawing board. There was the time when everything movable in the engraving department was carefully nailed into place. These occasions and others like them in a plant of one hundred and fifty artists, photographers and engravers illustrate an uncritical desire for variety, which finally nurtured our entry, as a group, into the amateur movie field.

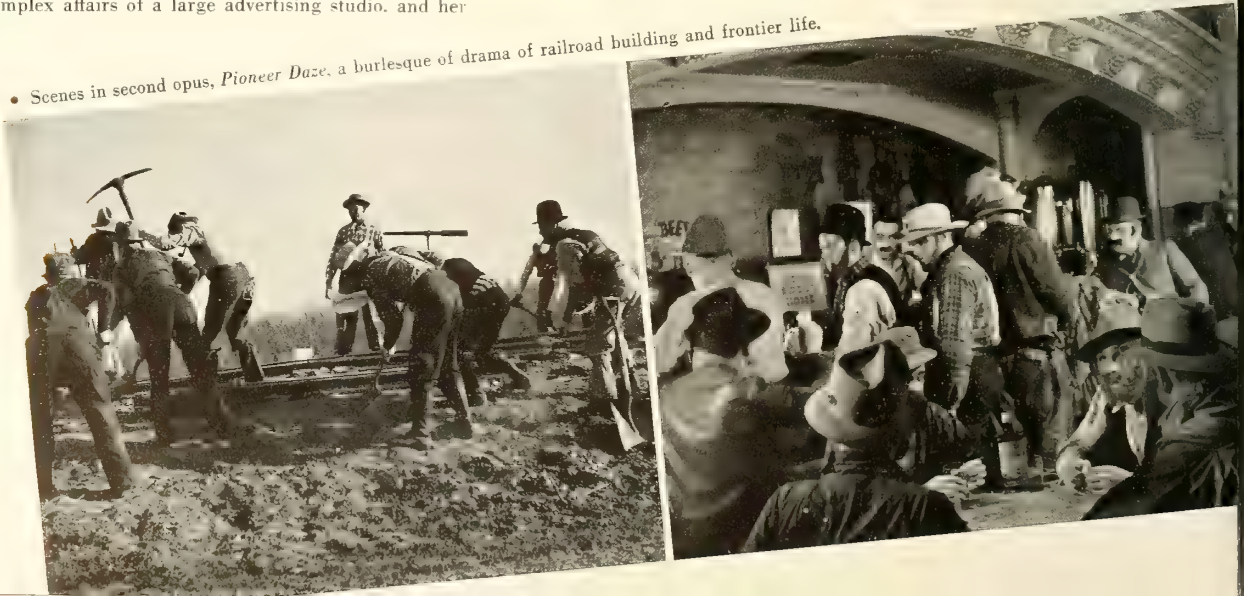
The movie producing group in our plant was fortunate in having at its disposal the equipment of a modern illustrative studio. We were also fortunate in being able to draw on the imaginative capacity of our fellow workers. We readily took advantage of these natural assets, to offset our ignorance of the fundamentals of moving picture technique.

First, there had to be a story. So that we might cast the picture easily, and also take advantage of the peculiar dramatic talents of our prospective actors, we settled on a melodrama. We were unconsciously aware of the fact that our limited production time would be best used close to home, and we wrote a story lampooning a section of our own business. This story we titled *Millie the Model*, which, in itself, should give you a general idea of our approach to filming. Millie's career, ranging from rural Manitoba to her entry in the complex affairs of a large advertising studio, and her subsequent return home, happily married, were dealt with in a fast moving, one reel presentation on 8mm. Kodachrome.

Some of the locations in this first film are worthy of comment. For the scene introducing Millie's chopping wood on her paternal homestead, we used the woodyard next door to our studio building. After this introduction, by "panning" down a long row of stacked cordwood, we gave a suggestive exaggeration of Millie's future labors. The café across the street was used for several large scenes, which made a considerable hit with our audi-

[Continued on page 134]

• Scenes in second opus, *Pioneer Daze*, a burlesque of drama of railroad building and frontier life.



AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Tom Griberg, ACL

• *Tri-City Cinema Club in Davenport, Iowa, at recent annual dinner meeting*

For Schenectady Ten films, three on 16mm. and seven on 8mm. stock, were entered in the recent annual contest conducted by the Cine Group, ACL, of the Schenectady Photographic Society. The awards, in order, went to Harley H. Bixler, ACL, for *Cavalcade of America;* Harlan M. Webber, for *Four at Two;* Cecil M. Figueroa, for *Land of the Pilgrims.* Honorable mention was given, in addition, to Ken Tennant, for *Mr. and Mrs. in Home Movie Makers,* and to Mr. Webber, for *Around the Clock with Roy.* The judges were James W. Moore, ACL, Kenneth F. Space, ACL, and Laurence S. Critchell, jr., all of the League's staff.

Hanover meets New to the ranks of dual purpose groups is the Hanover Camera Club, recently formed in Pennsylvania. The first officers are Edward H. Blettner, ACL, president; Dr. Richard J. Stock, ACL, vicepresident; Dr. Allen J. Read, treasurer; J. J. Gobrecht, secretary. Serving with them on the club's organization committee were Wirt S. Winebrenner, Richard B. Alleman, Robert C. Meyers and Kenneth O. Ehrhart. Still camera and cine group meetings will alternate at semi monthly gatherings, to be held in the social rooms of several of the city's industries.

Eights eat More than one hundred and thirty members and guests of the Los Angeles 8mm. Club attended that veteran group's late annual banquet and contest meeting, held at the Hotel Huntington, in Pasadena. First on a full program was the installation of new officers, as follows: A. J. Zeman, president; Foster K. Sampson, vicepresident; B. M. Bevans, treasurer; Mrs. H. J. Barney, secretary. Twenty five awards were made in the club's contest, the results of which were announced by William Stull, ASC. The first five place winners, in order, were Harold Remier, for *Diary;* G. Loran Foote, for *Week End Holiday;* K. J. Crawford, for *Death Valley;* Mr. Bevans, for *Compounding a Prescription;* A. B. Callow, for *Penitence.* Mr. Foote also took the special Horton Vacation Trophy with his picture, *Sierra Vacation.*

Queens is host Members of the Queens Cine Club were hosts to members of neighboring movie clubs at a recent Guest Night meeting, held at the Hotel Whitman, in Jamaica, L. I. Among the guests of honor were George A. Ward, ACL, vicepresident of the Metropolitan Motion Picture Club, of New York City, and Leo J. Heffernan, ACL, contest chairman from the same group. Seen on the Queens screen were *The Last Review,* by Mr. Ward; *In The Grand Old U.S.A.,* by Mr. Heffernan, and *Royal Visit,* by T. J. Courtney, ACL, from the League's Club Library. All the films were accompanied with music and sound effects on the double turntable.

Compete in Philly Four full hours of screening were required, to examine and judge the entries in the recent annual contest conducted by the Philadelphia Cinema Club, with the final awards going to three 16mm. and two 8mm. pictures. In order, the prize winning films are *Hard A'Lee,* by Herbert [**Continued on page 142**]

• *Members of Bell Movie and Camera Club of Denver, Colo., and their wives meet at home theatre of P. E. Gatewood, ACL. Projection booth is in background. Note in second photograph, tapesty is raised to reveal projector ports.*

Photographs by A. R. Bowen, ACL

CITIZEN KANE'S NEW TECHNIQUE

This film brings new achievements by new methods

GEORGE BLAISDELL

RELEASE of Orson Welles's *Citizen Kane*, just completed at the RKO-Radio Studios in Hollywood, will reveal to the public the development of a new theatrical movie technique, one phase of which will be known as "Pan Focus."

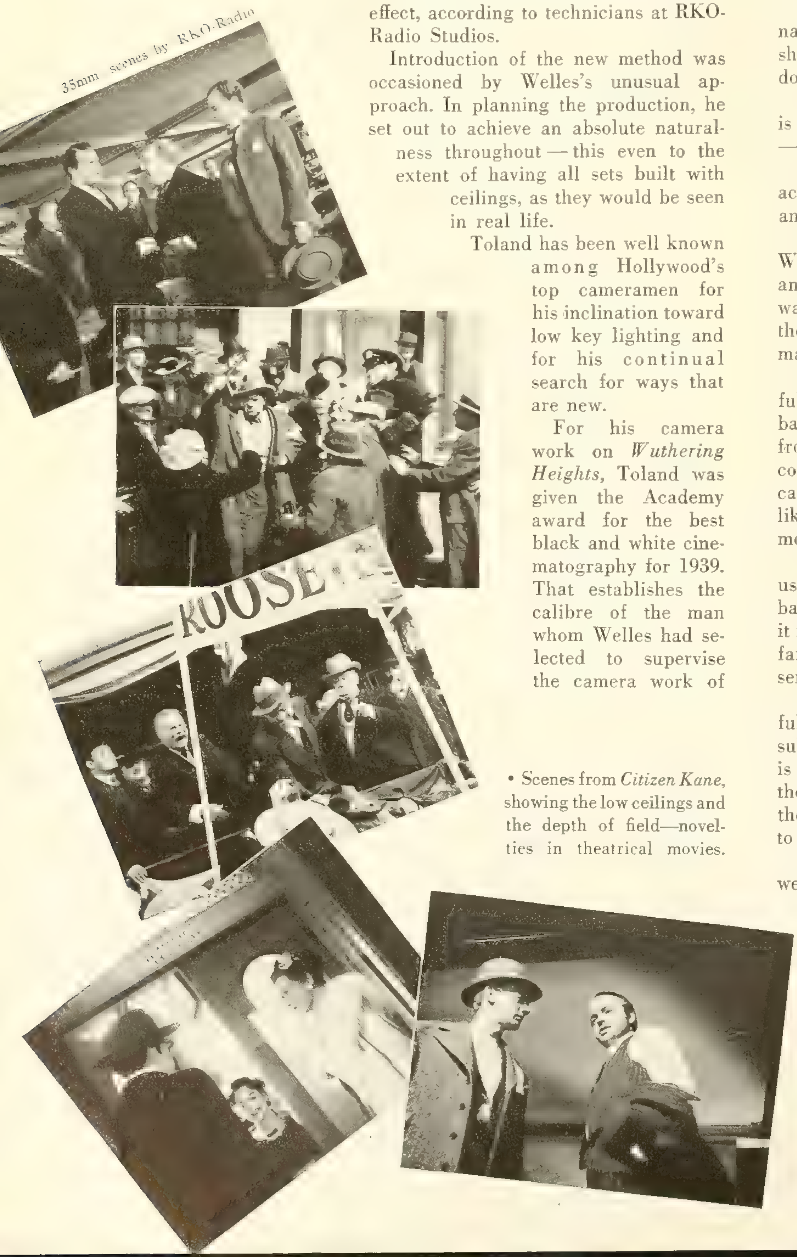
Designed to eliminate out of focus backgrounds, the new method was developed by Gregg Toland, director of cinematography on *Citizen Kane*, in conjunction with Orson Welles, who is the player of the title part and producer and director.

Destined, it is expected, to revolutionize present lighting systems on motion picture sets, "Pan Focus" filming not only gives an overall sharpness, from foreground to background, but creates a third dimensional effect, according to technicians at RKO-Radio Studios.

Introduction of the new method was occasioned by Welles's unusual approach. In planning the production, he set out to achieve an absolute naturalness throughout — this even to the extent of having all sets built with ceilings, as they would be seen in real life.

Toland has been well known among Hollywood's top cameramen for his inclination toward low key lighting and for his continual search for ways that are new.

For his camera work on *Wuthering Heights*, Toland was given the Academy award for the best black and white cinematography for 1939. That establishes the calibre of the man whom Welles had selected to supervise the camera work of *Citizen Kane*. Since finishing this picture, Toland has started work on a Howard Hughes story.



• Scenes from *Citizen Kane*, showing the low ceilings and the depth of field—novelties in theatrical movies.

Welles's description of his preliminary talks with Toland were characteristic. It was to be expected that the twenty five year old man, who had been steeped in stagecraft for twenty three years, would present something out of the ordinary. It was to be expected that the veteran cameraman, still young in years, would listen for suggestions that might work out.

"In planning the cinematography of the picture," said Welles, "I suggested to Toland that I should like to get away from the idea of extreme sharpness at one point in the scene and extreme fuzziness at all other points.

"Not unnaturally, I had expected that anything in the nature of a novelty would be met by the cameraman with a shrug of the shoulders and perhaps with an 'it's not being done now' attitude. There was no shrugging of shoulders.

"When I spoke about all sets being built with ceilings, it is true that Mr. Toland smiled slightly and nodded his head —but with an attitude of 'let's try it.'

"After lengthy tests, Toland evolved a lighting method, to achieve the desired results, the sets were built with ceilings, and the entire movie was so filmed."

Because the plan for *Citizen Kane*, outlined by Orson Welles, called for concurrent action in both the background and the foreground of scenes, the "Pan Focus" technique was invented. "Pan Focus," so named by Herbert Draka of the Welles staff, is, in terms more familiar to amateur movie makers, simply great depth of field.

In previous Hollywood pictures, the focus has been carefully centered only on the actors in the foreground, and the background has been deliberately left in any degree of focus, from "soft" to downright fuzz. In many scenes of the forthcoming Welles picture, the background of the set is as critically sharp as the foreground, which has resulted in a more likelife quality than has been hitherto employed in theatrical movies.

Another important characteristic of *Citizen Kane* is the use of low ceilings on the sets, to obtain perfectly natural backgrounds. Most Hollywood sets have no ceilings, so that it is possible to use ample overhead illumination, to light both far and near planes in a given scene. But *Citizen Kane* presented a different problem, for the sets have ceilings!

The problem was solved by lighting the scenes with powerful illumination sources, placed much further away from the subject than is customary. Under such circumstances, there is much less difference in intensity of illumination between the foreground and the background of the set than would be the case if less powerful lighting units were placed closer to the actors.

And, in addition to this solution, in some scenes spotlights were trained directly at the camera! To make this procedure possible, the lenses on the camera were treated at the Vard Mechanical Laboratory, in Pasadena. The process, described as the Vard Opticote Surface, reduces reflections in lens elements, and it is said that it increases the light transmission power of the lenses. Surfaces of lens elements, front and back, were coated with this process, with the result that lens flare was totally eliminated. With such a coating on the camera lens, it is possible to shoot directly into an open bulb without getting lens flare.

35mm. scenes by RKO-Radio

• Hollywood's latest sets are amazingly like the type of interior sets that are used by amateurs. Depth of field, too, is a quality usually found in amateur interior scenes. Is Hollywood just catching up with the amateur movie maker?

When one scene was being filmed, boring into the camera lens were 160 baby spotlights, but, owing to the character of this lens coating, there was no trace of glare or flare in the finished scene!

When one is informed that the sets representing rooms incorporated ceilings at natural heights, one of the first questions that he asks, if he is familiar with movie making, is what of the microphone—where was it placed?

The answer is that the ceilings were made of cloth that was dyed the same color as that of the walls. The cloth was thin enough to enable sound to penetrate without any appreciable diminishment. So, placing microphones over the ceiling offered no problem.

Of great importance, from the point of view of the motion picture audience, is the sense of validity achieved by the method. Toland points out, however, that there is nothing about the cinematographic procedure which would distract the attention of the audience from the action of the players.

Toland, by the way, is one of the few production cameramen, if not the only one, who carries on the set his own camera and lenses. He used the specially treated lenses for a year, and also at times in making *The Long Voyage Home*. In the present picture, he used them throughout the film.

Also, on this picture, he worked the unusually long period of twenty seven weeks. Quite a bit of that time was occupied in experiments. Incidentally, he pays respect to Orson Welles, saying that the producer had infinite patience and perseverance, in obtaining the best possible results.

Welles had absolute authority on his picture. He even was sole supervisor of his "rushes," the daily showings of the camera work of the day before.

Besides controlling the production of the picture, he wrote the story, drew the set designs and the action sketches, produced the picture, directed it and played the lead. There may have been others who have similarly participated in the creation of a picture (aside from Charles Chaplin, of course), but I do not recall them.

Toland declared that the production, in many respects, was one of the most difficult in which he had participated. There were the ceilings, the dissolves — an important factor, too — the sound recording and the compositions. Every scene was played completely through, and every person who, in any way, touched a scene worked through all rehearsals until everybody was letter perfect. One scene ran seven minutes.

One of the most difficult factors in filming the picture was the progressive change of makeup. Welles aged from twenty five to seventy years in the course of the story, and two other actors went through identical aging. Miss Comingore's age gamut ranged from seventeen to fifty years. So the application of the makeup required hours of time; and, as the players' age increased artificially, the more difficult became the work of the makeup artist—in shadowing faces, for instance, and in increasing the relative girth of the stomach.

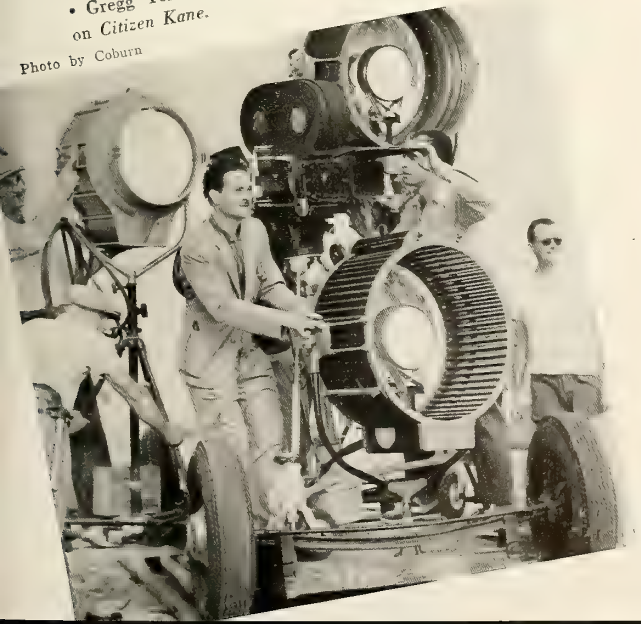
Toland declared that, in his opinion, one of the most spectacular sequences in the picture was a shot of the hands of a musical conductor in the orchestra pit, with a woman singer standing, back to the camera, at the peak of the stage before an apparently crowded auditorium. The woman could be distinguished, the man barely. It was in this scene that 160 baby spotlights were trained directly into the camera. On the screen, only some of the spotlights show, but not a single person other than those named. Yet the shot gives the "feel" of a crowded house.

Four days were devoted to shooting one scene. The lens was bearing through an open window into a deep room, while, outside, a heavy snow fell within the range of the camera. Twelve men motivated a boom, which followed several actors. The scene was repeatedly rehearsed, until finally the human factors, as well as the snowstorm and the boom, "clicked" perfectly.

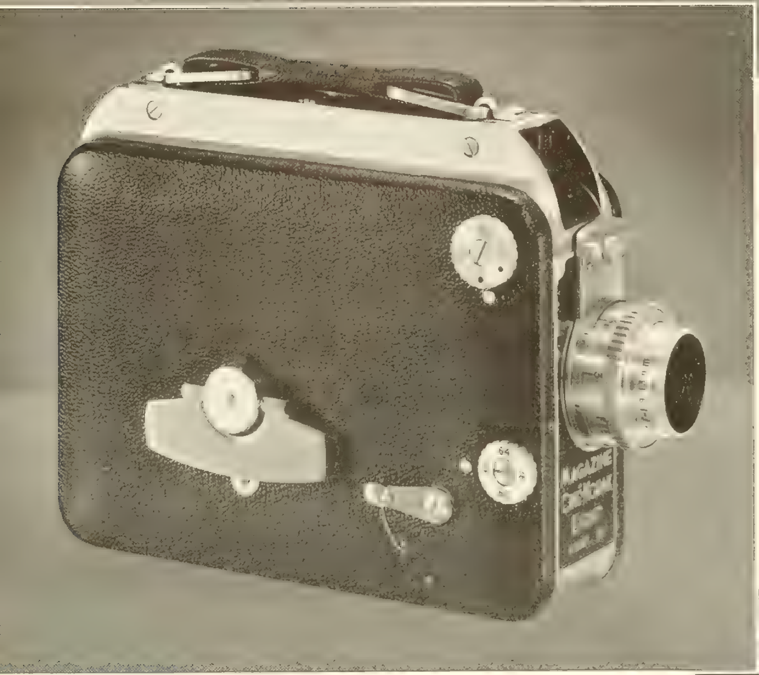
Welles explained some of the [Continued on page 127]

• Gregg Toland, director of cinematography on *Citizen Kane*.

Photo by Coburn



TEAMWOR



FOR really good movies, a g
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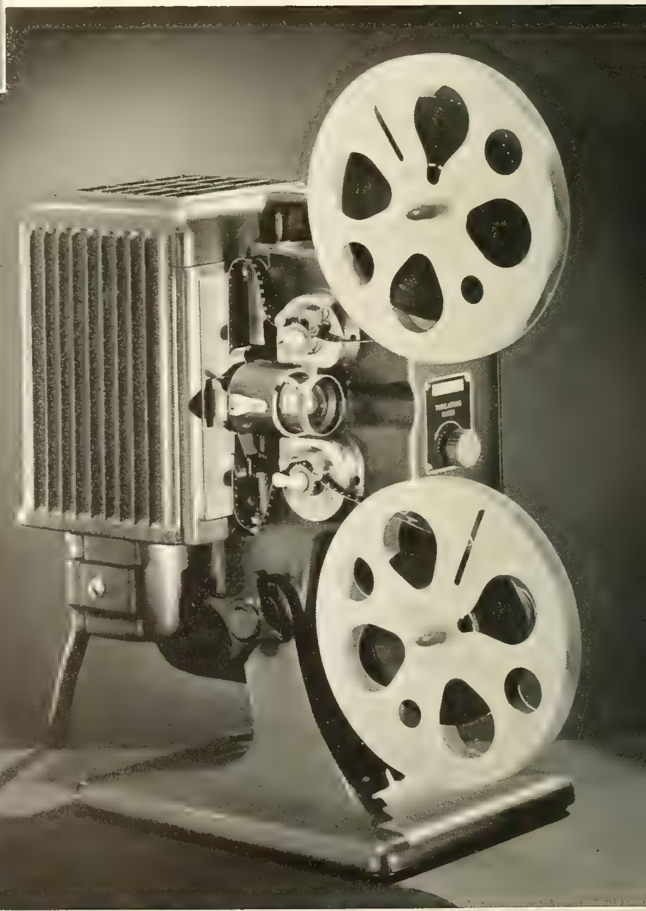

THE ALL-STAR "EIGHT" TEAM

Magazine Ciné-Kodak Eight, of course, is in a class by itself. Despite its small size, it offers a remarkable array of distinctive, important features. It's magazine-loading. Simply insert a magazine of film, close the cover, and start shooting. Magazines of both types of Kodachrome Film and of Ciné-Kodak Super-X Film are available wherever Ciné-Kodak supplies are sold. Its standard lens is a 13 mm. *f*/1.9 Kodak Anastigmat, with which seven accessory lenses, both short- and long-focus, are easily interchangeable. There are four operating speeds, including true "slow motion." In every respect, the Magazine Eight is a stellar performer. Its price is $95.

And Kodascope Eight-70 is the ideal projector for films exposed in the Magazine Eight. Its projection system is highly efficient, with an excellent 1-inch *f*/1.6 lens as its central feature. The standard 500-watt lamp provides ample illumination for beautifully clear movies on screens four feet, or even more, in width. All controls are simple and logically located; threading is really easy. Mechanically, it is smooth and "sweet"; in results, it realizes the full quality and beauty of 8 mm. movies. Price, $61.50.

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DOES IT !

projector is just as important
hy the movie-wise think of
with camera and projector

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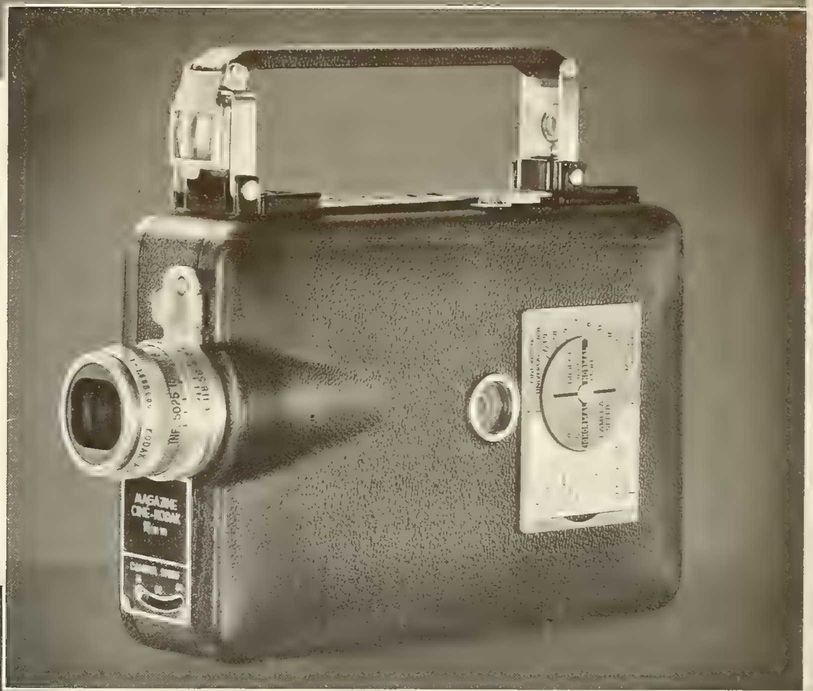
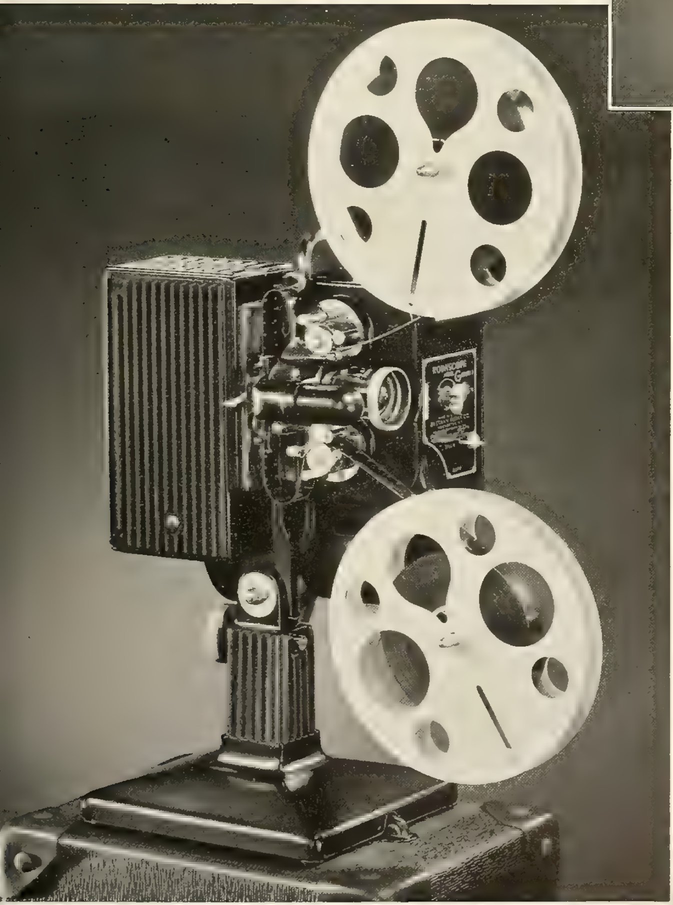




THE "SIXTEEN" TEAM

The 16 mm. Magazine Ciné-Kodak is also an habitual winner. It's very nearly as small and compact as its 8 mm. brother, yet it is the acknowledged leader among popular priced 16 mm. cameras. It loads with 50-foot magazines of Ciné-Kodak Film (both types of Kodachrome and two kinds of black-and-white film) any of which can be interchanged instantly; its standard lens is the famous Kodak Anastigmat 25 mm. *f*/1.9, interchangeable with any of eight excellent accessory lenses. Three speeds, film footage meter, a camera "pulse"—these are a few of this camera's many features. See it at your dealer's. Price, $112.50.

And the other member of this 16 mm. team is Kodascope G, the home movie projector that brings your movies vividly to life on your screen, realizing every bit of their beauty and quality. Kodascope G is regularly equipped with a 2-inch *f*/1.6 lens, but any of five other lenses can be used, thereby adapting projection to the widest possible variety of conditions. A 750-watt lamp is standard equipment; 400- or 500-watt lamps may be used if desired. Price, equipped as indicated, $118.10. Complete with the Projecto Case (the unique, self-contained projection stand), $137.50.

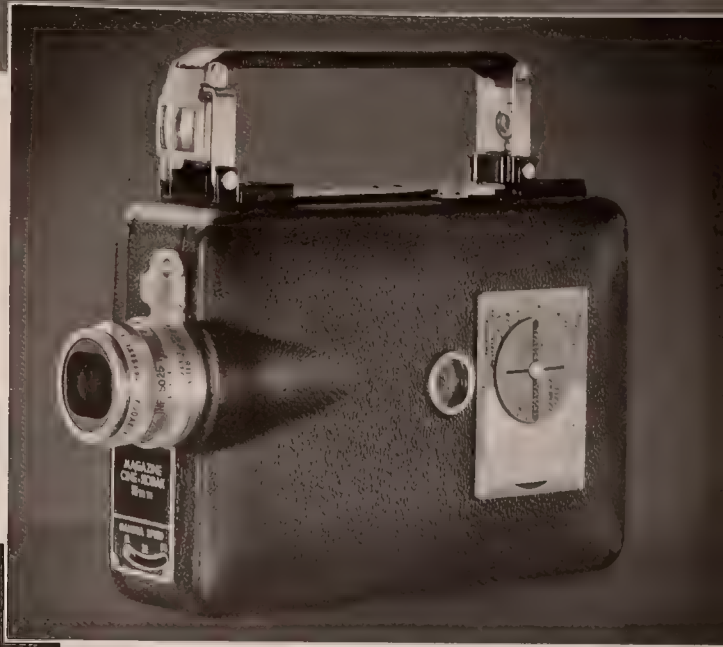
ANY · ROCHESTER, N. Y.

EASTMAN KODAK COM

TEAMWORK DOES IT!

FOR really good movies, a go projector is just as important as a good camera. And that why the movie-wise think of their movie equipment as a te, with camera and projector working smoothly together.

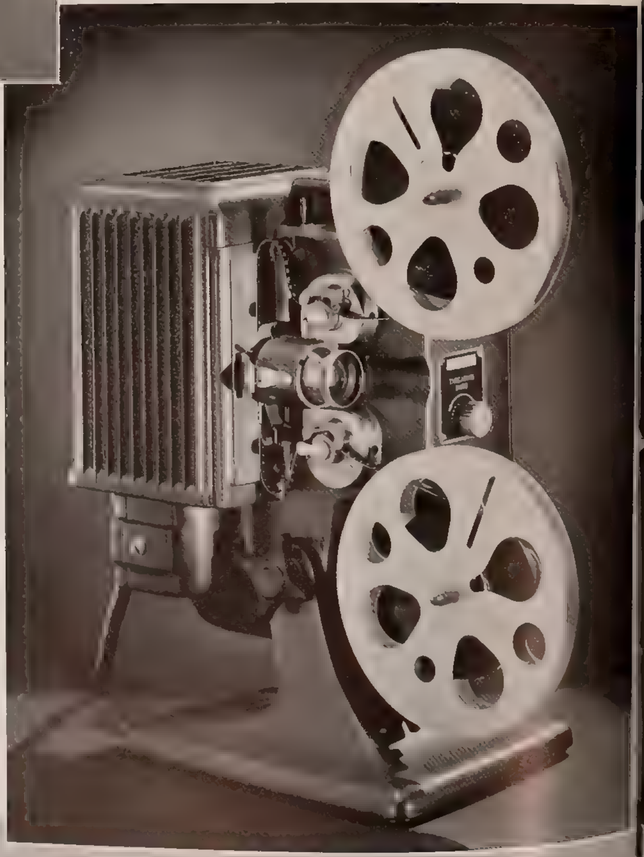
Too, that's why users of C-Kodaks specify Kodascopes. They're teammates, designed work together.

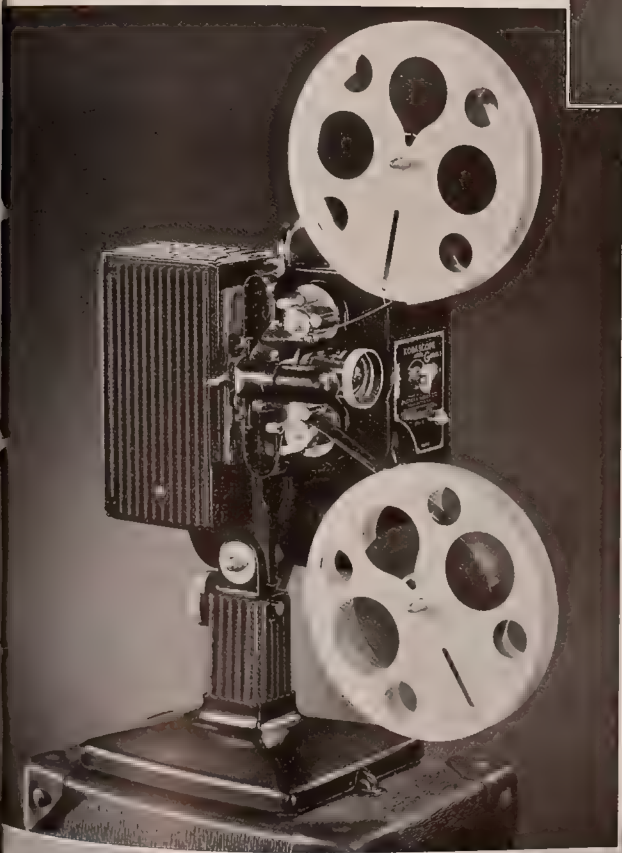


THE ALL-STAR "EIGHT" TEAM

Magazine Ciné-Kodak Eight, of course, is in a class by itself. Despite its small size, it offers a remarkable array of distinctive, important features. It's magazine-loading. Simply insert a magazine of film, close the cover, and start shooting. Magazines of both types of Kodachrome Film and of Ciné-Kodak Super-X Film are available wherever Ciné-Kodak supplies are sold. Its standard lens is a 13 mm. *f*/1.9 Kodak Anastigmat, with which seven accessory lenses, both short- and long-focus, are easily interchangeable. There are four operating speeds, including true "slow motion." In every respect, the Magazine Eight is a stellar performer. Its price is $95.

And Kodascope Eight-70 is the ideal projector for films exposed in the Magazine Eight. Its projection system is highly efficient, with an excellent 1-inch *f*/1.6 lens as its central feature. The standard 500-watt lamp provides ample illumination for beautifully clear movies on screens four feet, or even more, in width. All controls are simple and logically located; threading is really easy. Mechanically, it is smooth and "sweet"; in results, it realizes the full quality and beauty of 8 mm. movies. Price, $61.50.





THE "SIXTEEN" TEAM

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EASTMAN KODAK COM ANY · ROCHESTER, N. Y.

PRACTICAL FILMS

The non theatrical movie as used for various purposes

LAURENCE S. CRITCHELL, jr.

BLOSSOM
FORTH THE
FRUIT

16mm. scenes by William R. Hutchinson, ACL

Frame enlargements from "Blossom Forth the Fruit," educational film in color

REFRIGERATOR

Work in Bristol

Edward F. Wheeler, ACL, of Bristol, Conn., reports that the Department of Education of that town has recently completed a three reel, silent, 16mm. black and white film for the E. Ingraham Clock Company of Bristol. This movie will probably be made into a sound version for general use. Under production at the present time is a 16mm. color film of undetermined length for the Bristol Boys' Club.

Wooster Schools Produce

In the last four years, 2500 feet of 16mm. film, both black and white and color, have been made in the Wooster Public Schools, Wooster, Ohio, according to a report from C. M. Layton, superintendent. The latest films have been studies of cooperative projects, including two teaching films.

Good News

Writing from Ephrata, Pa., William S. Bixler, ACL, reports, "I want to tell you about the success our film, *The Lancaster Live Stock Daily Market*, is meeting, because of its announcement in MOVIE MAKERS. We have had requests from California, Iowa, Indiana, Georgia, New York, Maryland, Michigan, Virginia and from our own State, with numerous requests often coming from various sections within a single State."

New Utility Film

Bill Jones, Employee, a thirty minute sound motion picture, has just been released by the Pacific Gas and Electric Company of San Francisco, Calif., for the first showing at the Marysville Division Office. The film was produced on 16mm. Kodachrome, by Photo & Sound, Inc., San Francisco motion picture and transcription firm. P. G. & E. plans to show the picture to its employees at each of the company's division offices in central and northern California. P. G. & E. was among the first companies to use motion pictures successfully for employee training, and the latest release is designed to acquaint the 13,000 members of the company with its many phases of operation. John Galbreith and Mary Barnett, NBC dramatic stars, are featured.

High School Course

In its third term this past winter is a class in amateur movie making at the Hayward Evening High School, Hayward, Calif. Under the direction of William B. Bowman, ACL, the course includes [Continued on page 141]

MOVIE BOOKS FOR TEACHERS

A bibliography of recommended literature for educators

FRANCES CHRISTESON, ACL

IF YOU are using movies in teaching, you will be interested in some of the numerous books on the subject that are now available. The literature on this subject grows more voluminous every day, so that a digest of some of the most important books may be helpful. Here is a list that must be regarded just as a starter. The books in this list are precisely specified in a bibliography at the end of this article.

Those who are interested in the film as an educational instrument are recommended to read *Visualizing the Curriculum*, by Charles F. Hoban, and *How to Use the Educational Sound Film*, by Max Russell Brunstetter. The volume by Mr. Hoban is a beautiful book that is fun to read.

Read, also, *Educational Screen*, for it is the only American periodical devoted entirely to visual educational matters. It carries, each month, a section called *The Literature in Visual Instruction*, a monthly digest conducted by Etta Schneider, which briefly presents material from other professional journals. This periodical gives all sorts of useful information and lists colleges and universities that offer work in visual instruction in the summer. It presents programs and digested proceedings of meetings of various associations and societies for visual instruction and, finally, it is the official organ of the Department of Visual Instruction of the National Education Association.

The *Educational Film Catalog* is still the best single tool to aid teachers in locating films which will be of use. Selecting films for a particular class is always a trying job, if you do not have immediately at hand the services of a well organized library of visual educational materials. However, the difficulty is fast being remedied, and one of the most effective remedies has been the establishment of film libraries in the extension divisions of many State universities and in State departments of education. I should suggest that you write to both of these institutions in your State and ask for their catalogs. If there is no such service in your State, your inquiry will count as one more vote for one.

A good many journals devoted to some particular phase of education are beginning to carry lists of films especially useful in the fields that they cover. For instance, *Occupations*, the periodical in the field of vocational education, carries a list each month, called *Motion Pictures for Teaching Occupations; Design* has a monthly list, called *Motion Pictures*, which lists films useful in art education; *Business Education World* has a section, *Motion Pictures for Business Education*. At the end of this article, I have listed a number of other film sources and special lists.

If your interest is in the entertainment film (which pulls I've forgotten how many million children into the theatres every week), if you are interested in helping children to develop a taste for what is fine about films, you will probably already have read *How to Appreciate Motion Pictures*, by Edgar Dale, *Photoplay Appreciation in American High Schools*, by William Lewin, and *Film and School*, by Helen M. Rand. If you have not, the book by Dr. Dale would be a fine one with which to begin. Dr. Dale and Dr. Frutchey have also published a very useful pamphlet, *Evaluation in Motion Picture Appreciation*, which deals with testing objectives and measuring preferences. It gives conclusions on the problem of whether or not children really can be taught to appreciate motion pictures. Alice Sterner and Paul Bowden have issued, under the title, *Course in Motion Picture Appreciation*, twelve units of work which can be used as excellent bases for the organization of courses.

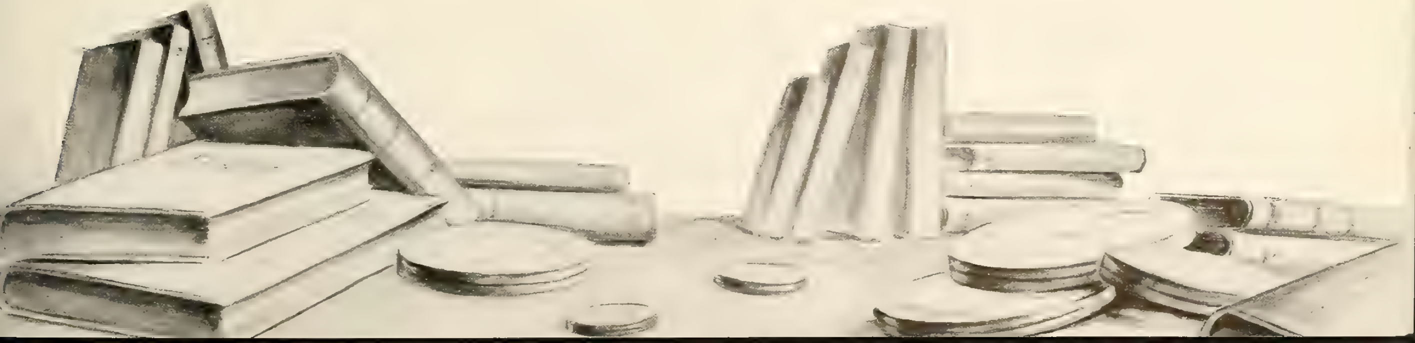
For the study of photoplay appreciation among high school students, two series of well illustrated, well printed, attractive guides are published. Each number outlines the discussion and study of one film. One is *Photoplay Studies* and the other is *Film Guides*. There is also a third series, *Group Discussion Guides*, which is published by the same organization as is the *Photoplay Studies*. The choice of the films that are analyzed is sometimes open to question, but of course such a selection is contingent upon the availability of films as they are released. About twenty of the *Photoplay Studies* are published each year.

The studios, of course, are eager to cooperate with this activity and, through the industry's public relations department, The Motion Picture Producers and Distributors of America, Inc., much material, such as posters, "stills" and so forth, is available.

There are several very good histories of motion pictures that will give you some understanding of the processes of the industry. Try *History of Motion Pictures*, by Maurice Bardeche. A much larger work is Terry Ramsaye's *Million and One Nights*. It is more fun to read, but it continues only to the end of the silent era.

Two books, written by people in the studios, were published several years ago. One, edited by Nancy Naumberg, is called *We Make the Movies*, and the other, edited by Charles Davy, is called *Footnotes to the Film*. The first was written in the United States by a group of authorities—an actor, a director, a set designer, a costume designer and the like. The second is the same thing, but it is written by persons in studios in England. Personally, I enjoyed the English book more, for it contains an enlightening and amusing article on direction, written by Alfred Hitchcock, director of *Rebecca* and *Foreign Correspondent*, and a good discussion on acting, written by Robert Donat.

A real part of the consideration of the appreciation of films is the effect they have on children, socially and psychologically. This perhaps is the [Continued on page 129]



FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *Our Bill of Rights*, two reels, 16mm. sound on film, is offered by the Academic Film Company, Inc., 1650 Broadway, New York City. This important subject, in the series of American History films now being produced by this firm, traces the influence of James Madison in the introduction of the Bill of Rights in the Constitution.

■ *Renfrew of the Royal Mounted*, 16mm. sound on film, running time, fifty eight minutes, is an exciting subject, packed with action and adventure, offered by Post Pictures Corporation, 723 Seventh Avenue, New York City. Staged in the great outdoors, the film has such thrilling sequences as the rescue of the heroine from drowning in a whirlpool and the narrow escape of the hero in an airplane crack up.

■ *Carnival in Flanders*, 16mm. sound on film, running time, ninety five minutes, is a movie with French dialog and English titles, distributed by Garrison Films, 1600 Broadway, New York City. This outstanding film was acclaimed by critics when it was first presented in the theatrical field. It is a delightful comedy, set, in the year 1616, in a little Flemish town which finds itself threatened by a devastating visit of the neighboring tyrant. The women of the town hide their husbands and plan an elaborate hoax, to turn away the invaders and save the city.

■ *How Birds Feed Their Young*, 200 feet, 16mm. silent Kodachrome. released for outright sale by Eastman Classroom Films, Rochester, N. Y., is a perfect subject for naturalists, especially for students of bird life. Among the birds which are shown feeding their young are the indigo bunting and towhee, the thrush, the cedar waxwing, the goldfinch, the hummingbird and the least bittern. The film was made by Dr. Arthur A. Allen, ornithologist of Columbia University. It is said to be the first official teaching film to be produced in full color.

■ *Buck Rogers*, a serial film in twelve episodes, each in two reels, 16mm. sound on film, is a distinct novelty offered by the Filmosound Library, 1801 Larchmont Avenue, Chicago, Ill. The subject, based on the well known newspaper serial strip, is an imaginative story set in a time five hundred years hence.. The anticipated advance of mechanical invention is exemplified by such fascinating paraphernalia as de-gravity belts, rocket ships, invisible ray guns and the like.

■ *Come Back to Ireland*, one reel, 8mm. silent and 16mm. sound or silent, produced by Castle Films, Inc., 30 Rockefeller Plaza, New York City, is described as a "movie salute to the shamrock." This single reel subject contains a surprisingly complete cinematic exposition of the Emerald Isle and its people. In it we see the lakes of Killarney, the Shannon River, Blarney Castle. a Galway market and many other typical scenes. Both the Ireland of yesterday and the progressive country of today are shown. The subject is offered for outright sale.

■ *Words and Music*, 16mm. sound on film, running time, sixty five minutes, distributed by Non Theatrical Pictures Corporation, 165 West 46th Street, New York City, presents a story that serves as a setting for numbers from Gilbert and Sullivan operas. These are handled authentically and are sung by such well known performers as William Danforth, Vera Ross, Frank Meulin and Vivian Hart. Some of the songs in this film are *Three Little Maids From School*, *Behold the Lord High Executioner*, *The Magnet and the Churn*, *It Really Doesn't Matter* and *I'm Called Little Buttercup*. The finale of Act II of *The Mikado* is also presented in its complete stage setting.

CANADA
UNITED STATES
ATL
O
GULF OF MEXICO
MEXICO
CARIBBEAN SEA

■ *Democracy at Work*, one reel, 16mm. silent and sound, also 8mm. silent, is offered by Films Incorporated, 330 West 42nd Street, New York City. The first of a series of films to be produced about current events by this company, this film presents the third inauguration of President Roosevelt, Wendell Willkie's trip to England, the arrival of Lord Halifax and other events of great importance in connection with national defense activities.

Citizen Kane's new technique

[Continued from page 121]

difficulties that were faced by the crew. "A number of problems came up which were unique," he said. "Because everything on the screen is in sharp focus, it became necessary to compose every scene so that the center of interest would automatically hold the attention of the audience.

"Previously, closeups have taken care of this matter, because they would fill the screen, and nothing could be discerned aside from the principal players.

"With 'Pan Focus,' we have managed to play many important scenes with one person in the foreground and one far in the background, yet with both in sharp focus. Thus we are able to hold interest in a scene. The problems are largely matters of composition."

While little at this writing has been divulged of the plot of *Citizen Kane*, Welles's initial RKO-Radio production, it is expected to be one of the most controversial in years—it is well within the bounds of conservatism to say that it will be more controversial than any picture that has been made in the history of the business.

In that respect, it will not in any way be unlike Welles's lifelong record itself, short though that may be, since he is at present twenty five years of age. What he has achieved already is beyond belief.

He is never anything if not sensationally original. That is, he has been in the past. There is no reason to believe that he will not continue so to be. If he stays with the picture business, he will find abundant opportunity for his originality. For, while much has been done during forty or more years, the field is limitless.

Compact . . . Alert . . . Always on the Job for the Finest of Home Movie "Stills" . . .

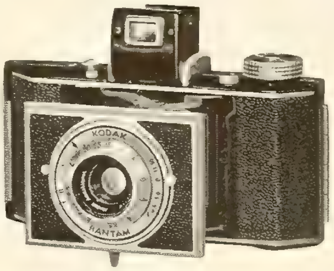
KODAK BANTAM f/4.5

ONLY $22.50 (CASE $4.25 EXTRA)

As convenient to carry as a watch, and moderately priced, Kodak Bantam *f*/4.5 is the ideal "still" companion camera to your Ciné-Kodak. With its button-actuated, "pop-out" front, the Bantam gets into action quickly. Its Kodak Anastigmat Special *f*/4.5 lens and 1/200-second shutter enable you to make fast-action black-and-white shots as well as gorgeous, full-color Kodachrome transparencies. Focuses to 2½ feet for close-ups. Modern photofinishing methods lead to standard 2¾ x 4-inch black-and-white prints. See the Kodak Bantam *f*/4.5 at your Kodak dealer's.

ONLY EASTMAN MAKES THE KODAK

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



NEW *DE LUXE TITLE LETTER* *Sets*

PERFECT Metal TITLE Letters from Knight Seneca Falls

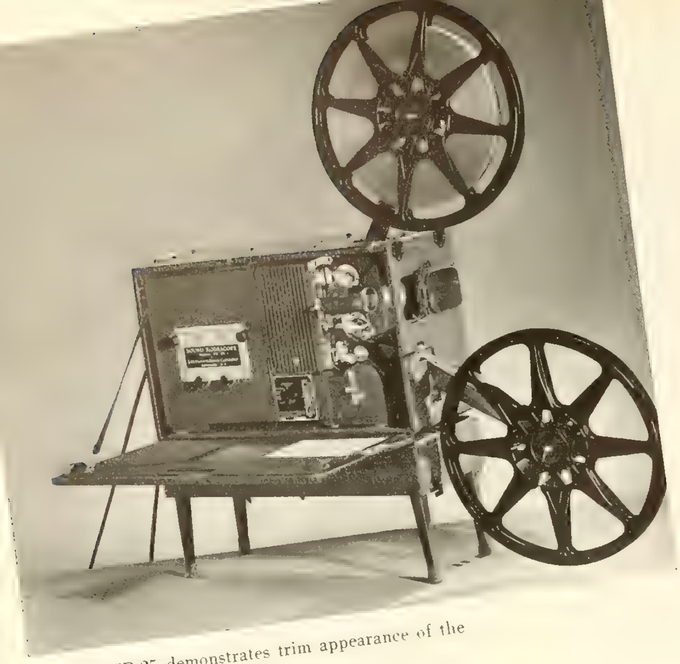
De Luxe Sets are available in:
Classic or Script **$9.00**
postpaid for cash with order.
Broadway or
Modern Block **$7.00**
postpaid for cash with order.
Specify whether you wish black or white letters.

Here is something brand new to add sparkle and novelty to your movie titles . . . Famous Knight Metal Letters and a beautiful Woodgrain Background.

All Knight De Luxe sets of metal letters are attractively packed in a reinforced cardboard box with an imitation Woodgrain cover that makes a perfect background for your titles. Area for title background is 9" X 12".

Every De Luxe set contains 4 ornamental corner pieces, a fine pair of tweezers for easy handling of the letters and a tube of Rubber Cement for fastening letters to the background. Letters can be used over and over again as they are easily removed and the cement rubbed off with your finger tips. *Write for samples and descriptive Circular.*

H. W. KNIGHT & SON, INC., Seneca Falls, N. Y.



• Model FB-25 demonstrates trim appearance of the new Sound Kodascopes.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Sound Kodascopes A remarkably complete line of 16mm. sound film projectors has been announced by the Eastman Kodak Company, of Rochester, N. Y. These are the Sound Kodascopes, Model F, FB, FS-10, FB-25 and FB-40. Designed for efficient performance in the varied fields of home, school, institutional and industrial use, the five projectors in this series have sturdy mechanism and good looks. Amplifiers in the various models range from ten to forty watts output, sufficient for the needs of small or large audiences. The machines are so constructed as to incorporate the amplifier and film moving mechanism in one compact unit. All mechanical and electrical controls are thus accessible in one place. Loud speakers are incorporated, or are separate, according to the model.

Sound Kodascope, Model FS-10, is small and compact, simple in operation and easily portable. Projector and speaker are contained in a single case for carrying, while the case cover serves as a projector stand in use. The machine operates on alternating current only, with a rated output of ten watts. The price is $295.00, including 750 watt lamp, all tubes and a two inch, *f*/1.6 projection lens.

Model F may be operated either on alternating or direct current, and it has a self contained motor generator, which supplies the proper kind of current for each electrical function. A jack for microphone or phonograph pickup allows disc accompaniment to be presented with a film. This outfit comes in two cases, one for the projector and one for the speaker. The latter has a hinged cover, which will serve as a projection screen support, if needed. The price is $370.00. Model FB has the same features as does the Model F, with the addition of the sound proof, "blimp" case, in which the mechanism is mounted. The top of this case, when detached, forms a table on four, ten inch supporting legs. The price is $400.00.

Model FB-25 operates on alternating or direct current, and it has a rated output of twenty five watts. It is available either with single or double speaker system, the twin speaker being valuable when a uniformly distributed sound effect is needed with a larger screen. In addition, this machine has all the features of the Model F. The price of the Model FB-25 is $425.00 with a single speaker, $450.00 with two.

The Model FB-40 operates only on alternating current, and it has a rated output of forty watts. All its features are the same as those of Model FB-25, including oil floated flywheel for uniform film motion at the sound gate and "mixing" system for microphone and phonograph pickup. The Model FB-40, with double speaker, is $520.00.

Knight De Luxe Available in a variety of designs, the metal letter fonts offered by H. W. Knight & Son, Inc., of Seneca Falls, N. Y., have been used for years by movie makers, to build movie titles. Now the firm offers a specially boxed De Luxe Set of these letters, selected particularly for their effectiveness in titling. The outfit contains a complete font of metal letters packed in a compartment box. The cover of the box, nine by twelve inches in size, forms a title background with wood grain finish. The De Luxe Set also includes tweezers, for use in placing the letters, and a tube of rubber cement for attaching them to the background. The price of the outfit, in Classic or Script styles, is $9.00; in Modern Block style, $7.00.

B & H items A new, spring steel 16mm. projector reel, of 2000 foot capacity, is now offered by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. The new reel, like the other Bell & Howell items in this series, is flexible, light in weight, sturdy and rustproof. The flanges are precision aligned and do not wobble. The price of the reel is $4.00.

The two popular 16mm. Filmo magazine cameras, the Auto Master (with turret head) and [Continued on page 144]

• Complete Wricoprint outfit enables anybody to letter neat, effective titles.

WRICOPRINT
STANDARD VERTICAL
STANDARD SLANT
ABCDEFHJKMNOPQSTUVWXYZ
WRICO
LETTERING PAD No 12

Movie books for teachers

[Continued from page 125]

main reason for the movement to elevate the level of taste in films. For years, there was a lot of loose talk about the bad effects of movies on children, but the Payne Foundation studies, published beginning in 1933, clarified and made concrete many things which teachers, parents and sociologists had long suspected to be true.

For those of us not accustomed to the technical language of charts, diagrams and graphs, Henry J. Forman has written *Our Movie Made Children*, which is a popular treatment of the wealth of material in these Payne Foundation studies. Raymond Moley's *Are We Movie Made?* finds its point of departure in these volumes, too. This is controversial ground on which we are treading here, but in it is material for anybody interested in teaching appreciation of the motion picture.

Paul Rotha's volume, called *Documentary Film*, is the best exposition of human record films and of how they are made.

If you are interested in making films in your school, you will find a number of volumes that are useful, but Arthur L. Gale, ACL, editor of this magazine, has written a serviceable book, to guide you, called *Make Your Own Movies*. There are a lot of books written for the amateur, but, of those offered in book stores, I like best this book by Mr. Gale and *Amateur Movies and How to Make Them*, by Alex Strasser. A careful study of these two volumes will give you all you need to know to start and will carry you a long way toward making a fine film if you do what they say. The Amateur Cinema League, publisher of MOVIE MAKERS, also publishes *The ACL Movie Book—A Guide to Making Better Movies* and a number of most helpful pamphlets, which contain truly practical information about lighting, titling and script planning, to mention only a few subjects. *The ACL Movie Book* and the pamphlets are available only to League members. A membership in this friendly, sympathetic group will mean a lot to you.

Educational Screen is carrying information about school produced films, whether they be made for public relations or filmed as an activity project in the classroom.

With these books and magazines, the trail is marked. Pick it up and start off, camera in hand—no, I mean on a tripod. Or start off to the theatre, to look at movies with more critical eyes, so that you may help your students to see. Or commence to evaluate the nearest collection of films so that you may fit them into your own teaching plan.

Here follows a detailed bibliography

EVERYTHING YOU NEED
FOR LETTERING
NEAT, PROFESSIONAL LOOKING
MOVIE TITLES

WRICOPRINT

LETTERING SETS

NOW—*only* $3.90 COMPLETE!

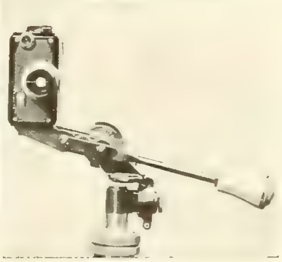
Here is a new, improved Lettering Set, designed especially for movie title making. No previous experience is needed to make neat, well spaced professional looking titles. The new WRICOPRINT lettering styles have individuality and character—and they look well on the screen. Size is adapted to use with titlers now available. The new economy of WRICOPRINT; its easy working and convenience will appeal to you. Switch to individual titles with WRICOPRINT now!

Complete WRICOPRINT Outfit includes 3 Pyralin Lettering Guides (upper & lower case, punctuation marks and figures), special Wrico Lettering Pen in dustproof plastic case, Wrico Lettering Pad for easy spacing and arrangement, 1 bottle Wrico India ink, 1 bottle pen cleaner and instruction book, all packed in a handy case.

WOOD-REGAN INSTRUMENT CO., INC.
NUTLEY NEW JERSEY

ACCURATE CENTERING
through your finder
ON ANY CAMERA
These pictures tell the story!

1
Center subject in finder



That's what the
Johnston Parallax Corrector
accomplishes. Movement is adjustable. Set for any camera you are using. Wonderful for titles and all closeups. Works with ANY lens. **$12.50** complete.

JOHNSTON MFG. CO.
2825 E. Hennepin Ave., Minneapolis, Minn.

GRAB-BAG: 100 feet of 16mm Kodachrome originals, $6.00. These are odds and ends, unrelated; all good shots, which I want to clean out before leaving on a four months' trip to Alaska, the Canada National Parks and our own northwest Parks.
"PASADENA ROSE PARADE," 200 ft., 16mm, Kodachrome, $30.00.
"THE END," 16mm Kodachrome titles, 3 for $1.00.
GUY D. HASELTON'S TRAVELETTES
7936 Santa Monica Blvd. Hollywood, Calif.

Protect Your Films
16MM
Insist on Cases that bear this trade-mark
TRADE FIBERBILT MARK SHIPPING CASE
For carrying, Shipping, Express, or Parcel Post.

For 16MM Reels
In 200, 400, 800, 1200, 1600 ft. sizes. Stocked for immediate delivery. If your dealer or jobber cannot supply you, write us direct.
FIBERBILT CASE CO.
40 WEST 17th ST. NEW YORK CITY

of books, magazines and other material, listed under the three functional headings of this discussion:

SECTION I

General, basic books on use of films in education

Brunstetter, Max Russell

How to Use the Educational Sound Film. Chicago, University of Chicago Press, 1937. 174 p. illustrated, $2.00. " . . . a practical guide to the initiation and development of a local program of audio visual instruction." Preface.

Dale, Edgar, and others

Motion Pictures in Education; a summary of the literature. New York, H. W. Wilson Company, 1937. 472 p., $2.50.

Educational Screen

Chicago, 64 East Lake Street, Educational Screen, Inc., $2.00 a year. This is issued monthly except in July and August.

Dent, Ellsworth C.

Audio-Visual Handbook. Revised edition. Chicago, Society for Visual Education, 1937. 160 p. paper, $1.25. This is an outline of all phases of audio visual aids.

Hoban, Charles F., and others

Visualizing the Curriculum. New York, Cordon, 1937. 320 p., $3.50. An excellent discussion of all types of visual aids. This and the book by Edgar Dale would be your assigned reading if you were taking a course in visual education at any university.

Townes, Mary

Teaching with Motion Pictures. New York, Teachers College, Columbia University, 1938. 25 p., 25 cents. This is an excellent guide.

Source lists of films for use in education

(Among the catalogs listed below are those of film distributors. Some of these have excellent distribution service throughout all States. In many States, you will find, too, that either the extension division of the State university or the State department of education has a fine collection of films, adequate catalogs and good service. It would probably be a good plan to write first to these agencies in your State.)

Adam, Thomas R.

Motion Pictures in Adult Education. American Association for Adult Education, 1940. 94 p., 75 cents.

Association of School Film Libraries

Catalog v. 1. New York, The Association, 1939. This is a loose leaf catalog of films, available through this association, which was set up under the aegis of the National Council on Education by means of a grant from the Rockefeller Foundation.

Dear, Elaine M.

Motion Pictures in Sports; a bibliography and film list. Washington, D. C., American Association for Health, Physical Education and Recreation, 1939. 25 cents.

Devine, John E.

Films as an Aid in Training Public Employees; a report to the Committee on Public Administration of the Social Science Research Council, New York City. New York, The Council, 1937. 114 p., $1.00. This is a survey of the use of films in public service training.

Educational Film Catalog

New York, H. W. Wilson Company. Annual. This is a selected list of films which have actually been used in teaching. with brief evaluations by teachers who have used them. The material is arranged in the most useful form, with many cross indexes and lists of pertinent information. It also carries reviews of current books on visual aids.

Gray, Howard A.

Instructional Sound Films Correlated with Public School Curriculum Materials. New York, Erpi, 1938. 20 p., free.

Jones, A. H.

Motion Pictures on Foreign Countries and on International Relations. 2nd edition. New York, Carnegie Endowment for International Peace. 1936. 8 p., free.

Laine, Elizabeth

Motion Pictures and Radio. New York, McGraw Hill, 1938. 165 p., $1.75. Based mainly on the findings of the Regent's inquiry into the character and costs of public education in New York. Suggests possible organization for State program of visual and audio education.

1000 and One, the blue book on non theatrical films

Chicago, Educational Screen, Inc. Annual. 75 cents.

Survey of the Utilization of Visual Aids

Davenport, Iowa, Victor Animatograph Corporation, 1939. 16 p., free. This booklet is just what its name implies, and it has many statistics.

Townsend, Mary E., and Stewart, Alice G.

Audio Visual Aids for Teachers. New York, H. W. Wilson Company, 1937. 131 p., 75 cents. This book lists films useful particularly in teaching the social sciences.

Victor Directory of 16mm. Film Sources

7th edition. Davenport, Iowa, Victor Animatograph Corporation. Annual. 104 p., 50 cents. This is a most useful directory, and it contains a section on State educational film libraries.

Visual Aids in Safety Education

Washington, D. C., National Education Association. 1940. 25 cents.

Visual Review

Chicago, 100 East Ohio Street, Society for Visual Education, 1939. Free. An annual summary, reviewing progress in the use of all kinds of visual aids and visual education in general.

Wehberg, Hilla

Films on Everyday Life. New York City, 100 Washington Square East, Metropolitan Motion Picture Council, 1938. 61 p., $2.00. (To members, 50 cents.) This is a list of 236 films on current problems.

Wise, Harry A.

Motion Pictures as an Aid in Teaching American History. New Haven, Conn., Yale University Press, 1939. 187 p., $3.00. This book is about American history films in use in regular high school classroom teaching.

SECTION II

The motion picture and society, including teaching appreciation of the motion picture

Adler, Mortimer J.

Art and Prudence, a Study in Practical Philosophy. New York, Longmans, Green and Company, 1937. 686 p., $5.00.

Bardeche, Maurice, and Brasillach, R.

History of Motion Pictures. Translated from the French and edited by Iris Barry. New York, Norton and the Museum of Modern Art, 1938. 412 p., $4.00. This is a good history of the motion picture.

Christeson, Frances M.

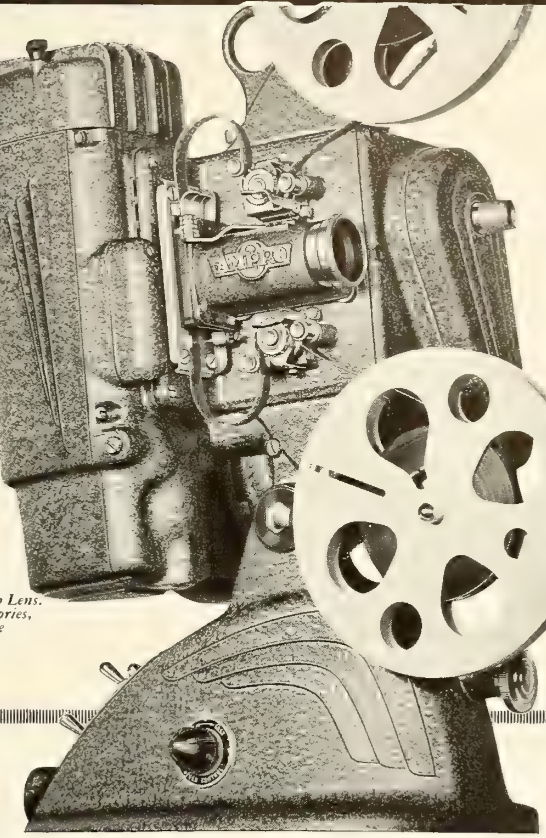
Guide to the Literature of the Motion Picture. (Cinematography series No. 1.) Los Angeles, University of Southern California, 1938. 76 p., 75 cents. A guide which was designed to evaluate some of the books on motion pictures, which will always be considered basic. It is especially useful for teachers and groups who are interested in motion picture appreciation.

Dale, Edgar

How to Appreciate Motion Pictures. New York, The Macmillan Company, 1933. 243 p., $1.20. This is another volume by Dr. Dale, who is preeminent in this field.

Davy, Charles

Footnotes to the Film. New York, Oxford University Press, 1937. $4.50. This consists of fine articles by an actor, a director, a set designer and others, which give a very good picture of studio organization and operation.



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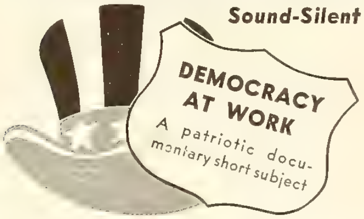
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Ford, Richard

Children in the Cinema. New York, W. Salloch, 1939. 232 p., $2.00.

Forman, Henry J.

Our Movie Made Children. New York, The Macmillan Company, 1933. 288 p., $2.50. This volume is a popular treatment of the wealth of material gathered by the research workers under the Payne Foundation studies.

Fox West Coast Theatres Corporation

Mimeographed material for the study of the appreciation of motion pictures. Los Angeles, 1609 West Washington Boulevard. Apply.

Frutchey, Fred, and Dale, Edgar

Evaluation in Motion Picture Appreciation. Columbus, Ohio, Bureau of Educational Research, Ohio State University, 1937. Apply. If you read the Educational Research bulletin regularly, you have already read these reprints.

Lewin, William

Photoplay Appreciation in American High Schools. (National Council of Teachers of English.) New York, Appleton-Century, 1934. 122 p., $1.00. Dr. Lewin is an authority, and his book is based on research in seventeen States.

Moley, Raymond

Are We Movie Made? New York, Macy-Masius, 1938. 64 p., $1.00.

Motion Picture Producers and Distributors of America

"Stills," study material and so forth, for teaching the appreciation of motion pictures. New York, 28 West 44th Street. Apply.

Naumberg, Nancy, editor

We Make the Movies. New York, W. W. Norton, 1937. 284 p., $3.00. The articles in this volume were contributed by workers in American studios.

Photoplay Studies and Group Discussion Guides

Edited by Max J. Herzberg; managing editor, William Lewin. New York City, Room 1418, 1501 Broadway. Educational and recreational guides. 15 cents each, $2.00 a year. About twenty of these guides are published each year. The quality of the films that they analyze varies greatly, but so of course do the films themselves. There is good background material about the author, setting, characters and so forth, and questions for discussion are given for each film.

Ramsaye, Terry

A Million and One Nights; a history of the motion picture. New York, Simon and Schuster, 1926. 2 volumes, out of print. This is the classic history of the motion picture. Mr. Ramsaye is now editor of *Motion Picture Herald.*

Rand, Helen M., and Lewis, Richard

Film and School; with the advice and counsel of Edgar Dale and Sarah M. Mullen. (National Council of Teachers of English.) New York, Appleton-Century, 1937. 187 p., illustrated, $1.12. This is another very good guide, or manual, for students to use in evaluating films.

Sterner, Alice P., and Bowden, W. P.

Course of Study in Motion Picture Appreciation. New York City, Room 1418, 1501 Broadway, Educational and Recreational Guides, Inc., 1936. 50 cents. This outlines in detail twelve units of work based on the various divisions of the industry.

Thorp, Margaret

America at the Movies. New Haven, Yale University Press, 1939. 313 p., $2.75.

Turney, Harold

Film Guides. Los Angeles, Calif., 1116 South Hope Street. 10 cents each, quantity rates.

SECTION III

Making films in schools

Amateur Cinema League

Membership. Amateur Cinema League, 420 Lexington Avenue, New York City, $5.00 a year. A membership in this friendly organization will be very useful to anybody who makes films for schools. The many services, plus the fine pamphlets, such as the ones about lighting and titling, are most helpful. Membership also includes MOVIE MAKERS, the monthly magazine, and *The ACL Movie Book,* a good volume written by the staff.

Eastman Kodak Company

How to Make Good Movies. Rochester, N. Y., Eastman Kodak Company, 1938. 230 p., $2.00.

Gale, Arthur L., and King Pessels

Make Your Own Movies. New York, Coward-McCann, 1939. 230 p., $3.50. This is one of the few really helpful books for the amateur. Mr. Gale manages to get in technical information couched in language that the amateur can understand, but he also maintains a challenging viewpoint, an imaginative approach.

Rotha, Paul

Documentary Film. Revised and enlarged edition. New York, W. W. Norton, 1939. 320 p., $3.75. This book will be of real help to those who wish to find an approach to factual material which makes of that material a powerful instrument socially.

Strasser, Alex

Amateur Movies and How to Make Them. New York, Studio, 1937. 80 p., illustrated, $3.50. This volume includes suggestions for animated cartoons, newsreels and other types of films which are possible for amateurs.

"His Off Day"

[Continued from page 117]

and gets in.

69. *Semi closeup.* Mr. is still asleep on the back seat.

70. *Semi long shot.* The car backs out of the driveway. *Fade out.*

71. *Closeup. Fade in.* Mrs. is at the steering wheel of the car.

72. *Semi closeup.* Mr., on the back seat, sways with the motion of the car.

73. *Medium shot.* The car is driven to a curb; it stops and Mrs. gets out.

74. *Closeup.* A "no parking" sign.

75. *Medium shot.* Mrs. walks down the street, away from the camera. *Fade out.*

76. *Medium shot. Fade in.* A policeman approaches the car in the "no parking" area.

77. *Medium shot.* The policeman takes the number of the car and fills out a ticket.

78. *Semi closeup.* Mr. is asleep on the back seat.

79. *Medium shot.* The policeman walks toward the windshield. with the ticket in his hand.

80. *Closeup.* The policeman places the ticket on the windshield.

81. *Medium shot.* The policeman walks by the side of the car and sees Mr. asleep in the back seat. He looks in the car, then opens the door and reaches in.

82. *Closeup.* The policeman's arm roughly shakes Mr.

83. *Medium shot.* The policeman pulls Mr. out of the car.

84. *Closeup.* Mr., with a startled and bewildered expression.

85. *Semi closeup.* The policeman holds Mr.'s arm, while Mr. shakes his head in bewilderment.

86. *Medium shot.* The policeman leads Mr. down the street, away from the camera. *Fade out.*

87. *Closeup. Fade in.* A sign. which says "Police Court." *Dissolve to:*

88. *Closeup.* A window with bars. *Dissolve to:*

89. *Semi closeup.* Mr. is sitting on the edge of a cot in jail.

(Note: This scene can be made in any basement or dark attic, which is lighted in low key, to give the illusion of a cell.)

90. *Closeup.* Mr., with his head in his hands, looks very dejected. He gradually commences to yawn.

91. *Semi closeup.* Mr. looks at the dirty pillow on the cot; he adjusts it and slowly reclines on the cot.

92. *Closeup.* Mr. yawns, closes his eyes and shows an expression of contentment. He goes to sleep. *Fade out.*

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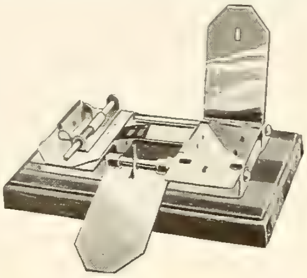

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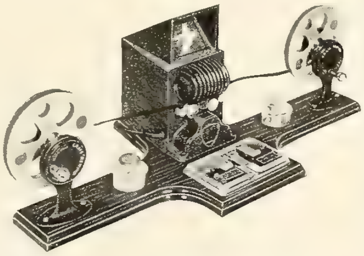

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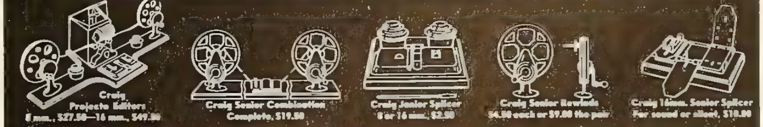
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How two films grew

[Continued from page 118]

ences, since they recognized the large Italian proprietress and the familiar long counter with its stools.

Millie the Model was written in three evening sessions, and we shot it in about two weeks, by using noon hour periods, Sundays and occasional moments between shifts. The actual shooting time could not have exceeded from two to three hours. The edited film was 200 feet, and it was shown the day before Christmas to the staff and their friends and a selected list of our clients. Tickets were printed, and an old reed organ was purchased for the occasion. Sound effects were made to order behind a screen. The response to this affair was so electrifying that it was not long before the prospect of a new film for the following year was under discussion.

In this new opus, we planned to remedy some of the technical defects of our first work and to take advantage of the experience which we had gained. Whereas *Millie the Model* was taken with a simple camera, the new film, *Pioneer Daze,* called for the extra versatility of elaborate equipment. We budgeted tentatively for about 600 feet of 16mm. Kodachrome. As was the case with *Millie the Model,* the members of the staff were assessed for the amount of their admission tickets before production started, and, as the budget for costumes and films rose, additional pressure was applied to this sponsoring group, to sell tickets to their friends. We eventually used about 1000 feet of film.

Instead of presenting *Pioneer Daze* in the studio, we had an exciting première in the main ballroom of one of the downtown hotels. This hotel accommodation was the outcome of the characteristic interest generated everywhere by amateur movie making. Our script called for scenes in a barroom. One was finally located in a hotel. When the manager learned of our search for suitable accommodation for showing, he quickly decided that the film should be shown in the same hotel.

We encountered another instance of this cooperative attitude on the part of the public toward movie making when we were filming *Millie the Model.* We required the use of a freight car and some shots of freight yards. We arranged a date at the C.P.R. yards for the following Sunday. We had no sooner arrived there when a yard engine drew up beside us, with the yardmaster and two or three helpers who stood by to move cars as required.

But, to return to our second film, *Pioneer Daze* — this story relied on a comedy interpretation of a historical event in the building of the Canadian Pacific Railway. Driving the last spike at Craigellachie, B. C., is recorded in most Canadian histories as being the turning point in the economic and political development of the country. We tied this event into our business, by inferring that the Canadian Pacific Railway was really built because of the efforts of our own organization, in its early days, to make delivery of some printing plates to a "Totem Pole" company in Vancouver.

When the story opens, an order for engraving plates is being sent from Vancouver to Winnipeg via "Trans-Canada Dog Lines." The order is discovered rolled around the shaft of an arrow, which is quivering on the top of the switchboard in our engraving plant. The switchboard operator, Tess Trueheart, and her hopeful boy friend, Tom Swift, unroll the letter together, and Tom starts the order through our plant. A montage of scenes of plant operations depicts feverish production activities. Finally, the plates are ready, and Tom is bidden Godspeed as he leaves on his trek through the wilderness, to deliver the plates to Vancouver.

The story here is developed by the introduction of a Pullman Red Cap, in black face, who acts as gun bearer and valet for Tom. We follow them across prairies and through difficult situations. When Tom shoots a buffalo, the scene dissolves to the Red Cap, frying a pair of diminutive chops. When Tom retires at night in a pup tent, he immediately places his boots outside, for the attention of his faithful supporter, along with a milk bottle and a sign, "Do Not Disturb."

Tess Trueheart was kept in view of the audience by double exposure at various suitable points, where she encourages Tom from the sky or appears to him in his dreams. Altogether, this first sequence produced some very colorful film, for it showed the pair wandering among the trees and through gulleys, the Red Cap carrying a red Hudson's Bay blanket, a double barreled shotgun and a round patent leather lady's hat box. Tom wore a smart Tyrolean hat, shorts and a knapsack.

Tom's first effort obviously had to fail. We achieved this development by the use of a bear chase, which was more humorous in the execution than in anticipation, because of the limited bear costumes available. Tom returns to the plant in haste and is fired for his failure and refused consolation by Tess.

He wanders the streets until he fortuitously sees a railway engine. This provides an inspiration—a new method of transportation. For the engine shots, we used the actual *Countess of Dufferin,* the first locomotive to cross the Canadian Transcontinental route, now sitting quietly in a park in downtown Winnipeg.

Tess appears, double exposed over a picture of the engine, to present her inspirational message to Tom.

Scenes of Tom's subsequent successful appeal to the early directors of the railway (carefully made up, to resemble old photographic records), scenes of Tom bossing a gang of navvies and shots of the attempt, made by a competitive engraving house, to disrupt the progress of the railway were next produced. Then we filmed the smashing victory of our gang in a barroom brawl, a careful re enactment of driving the last spike and the final scenes of triumph and reconciliation of the sort that will be obvious to all producers of amateur photoplays.

Many respectable Winnipeg citizens rubbed their eyes on Sunday afternoons, as carloads of fantastically bearded ruffians in full makeup rolled through residential districts. Restaurants served capacity houses when the cast knocked off for lunch. Makeup which began at eight thirty in the morning, on a cast of fifteen for the day's shooting, was not usually completed before one in the afternoon. Harried property men could write a feature story of their woes.

Apparently, we were not immune to the major problem of amateur movie makers. Our titles were a big undertaking and involved more retakes than any other section of the film. In creating a presentation title for Miracle Pictures, we made a drawing of a torch, in which the flame was cut out. The opening thus produced was covered with green gelatin, and a light, mounted behind this, was connected to a voltage control which provided a pulsating glow of frame. The title was illuminated with two floodlights which were withdrawn from the set, to produce a gradual fade out, while the pulsating torch remained.

For the main titles, cast and credit captions, we built a table top color setting of cutouts and gelatin. The subject was a sunset scene over the horizon, with a miniature cart in the foreground.

In calculating the footage required for this background, we settled on forty feet, the full capacity of the camera at one winding of the spring. This was important to us, because we had to take this continuous footage and be able to rewind to the beginning again, in order to double expose each succeeding title and to dissolve one into another.

On the evening of our première, we set up a public address system, hooked into a microphone and turntable, and the last frantic minutes were spent in "dubbing" in musical backgrounds, to suit the action. The producing group then paced the floor as the ballroom was gradually filled to capacity and as standing room in aisles and at the back of the hall was exhausted.

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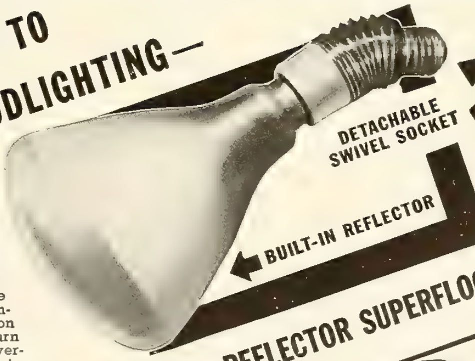

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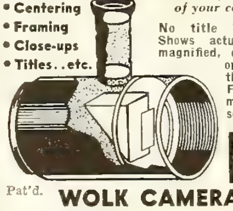

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gram our first film, *Millie the Model*, and two very excellent short subjects, lent by members of the Winnipeg Cine Club.

The showing (achieved by the use of three projectors) was continuous, without a flicker between reels. The sound effects pointed up the comedy bits to excellent purpose.

With a sigh of relief, we put the film back into the cans and rolled up the screen after the hilariously successful screening. The producing group fully expects to be buttonholed any minute now by somebody who has another good idea for a film.

How a cat lives

[Continued from page 109]

times larger than Fluffy. We thought that a scene, in which the two of them appeared to be looking at each other, would be amusing. This scene appears in the film, but what happened a few moments after the camera stopped does not appear. Fluffy jumped upon the huge plaster cat and brought it, with a crash, to the floor, shattering it into a hundred pieces and sending Fluffy streaking out of the room.

We sat down in dismay, wavering between tears and curses, when suddenly there was a scramble, and Fluffy came tearing in, wild eyed, made a lightning like circuit clear around the room—over chairs, radio, desk and bookcase—paused for one look backward and then disappeared again, leaving us weak from laughter.

I think probably that her most annoying trick was to listen attentively to our pleading and gesturing without a move. Then, when we had given up in disgust and dropped into chairs, she would very sweetly go through exactly the action we wanted, but usually before I could get back to the camera.

One unposed scene that turned out well was a bit where we wanted to show the kitten's attitude when she was shut in the kitchen by a card table, which was placed across the doorway. The idea was to show her looking pleadingly past the top edge of the table, which was many times her height. She looked for just about two seconds—then she took a flying leap over the barrier and quietly strolled away. We later developed this shot into a whole sequence, by adding closeups and shots taken from the floor, with the camera directed at the table top edge, to show Fluffy's viewpoint.

When we had collected what appeared to be ample material, we started editing, but, as we worked over the material, we seemed to discover that a spark, to enliven the film, was missing. We left the film alone for a few days, so that we could get a more detached viewpoint about it.

One evening, my wife said, "I wonder how the little boy is treating his kitten—the one I nearly bought—I'll bet it's unhappy."

In a flash, the idea came! Here was a chance to teach children how to care for a kitten, and who could explain better than the kitten itself? We decided to have Fluffy talk (in titles, of course).

Eagerly, we read all we could, in books and magazines, about the care of cats, and we studied the curriculum requirements for nature study in elementary grades, so that our material would conform to educational movie standards in all details.

We found that we needed many extra sequences, to meet the needs of our plan, and so another session with Fluffy was begun.

After all the shots were complete, we reedited the picture, giving scenes extra length, so that children could absorb the meaning of them. We then called in several elementary school teachers, to discuss title wordings that would be graded to the students' reading and understanding abilities.

These things done, the titles were filmed in appropriate length for child readers, and final adjustments were made. The film was tested by screenings for both teachers and children, and all liked it beyond our fondest dreams. But the real thrill came when it was selected as one of MOVIE MAKERS Ten Best for 1940. In its review, MOVIE MAKERS said, "The intention of the filmer was to create a new, direct and simple type of teaching film that would convey its message efficiently and entertainingly to children. This purpose was completely achieved; you cannot look at *Fluffy, the Kitten* without learning important things about cats and you cannot look at it without being delighted." Believe me, we were delighted too!

In retrospect, we found that we had learned several things about pet films that might apply to any picture of its kind. First, there must be sufficient illumination to cover a large area, since you can never be sure just where the best action will take place. Second, a telephoto lens is especially handy, for it enables you to make closeups without putting the camera so near the pet that you would attract its attention. Third, if you make scenes from a pet's point of view, you will have to put the camera where the animal would be, which means that you can expect to spend much of your time flat on your "tummy." Fourth, if, after you finish a film of an animal, you still *like* pets, you can safely be called either an animal lover or perhaps a "nut," I'm not sure which.

And, last but not least, we found a real satisfaction in doing a film that was of value to others as well as to ourselves, and to do that you must have a *purpose*, a *well planned script* and *patience*. But try it yourself!

First steps in titling

[Continued from page 110]

may use one of several different methods, by which neat lettering effects may be produced. There is available a mechanical titling board, upon which the wording of a title may be set up, simply by revolving toothed wheels at the back of the board. There is also a small, felt covered background, which carries grooves for the insertion of diminutive, metal letters; these are set up, in the manner of type, from a font which is furnished with the board.

Another means, by which anybody may make neat, individual titles on any card or background, is the lettering stencil outfit. This consists of a handy lettering pen, several sets of letter stencils and a guide pad, to help you in arranging and centering the characters. The letters are traced through the stencil, which acts as an infallible guide. Several varieties of lettering styles are available with this outfit.

Small, inexpensive printing presses are offered, by means of which title cards may be printed neatly and with as complete a finish, in arrangement and style, as could be had from a professional printer. These cards can then be inserted in the titling frame and filmed.

A novel form of title production is offered by one system which involves tracing the title letters from original letters and designs which are provided in great profusion.

Another supplier offers a selection of offset sheets, by means of which clearly cut white or colored letters and designs can be made on black paper backgrounds without the use of ink or pens. A simple stylus is used for this purpose.

If you want to use title backgrounds which are larger than those that fit the smaller titlers, you will still find plenty of material available. A character title writer, of intermediate size, permits the use of three and three quarter by four and three quarter inch cards, and it is extremely versatile. It is made expressly for use with a popular line of 16mm. cameras, and it is rigid and substantial, although it may be folded when not in use. It carries its own lighting facilities, so that exposure is always a predictable quantity. The titling easel is presented at a convenient angle, so that a hand may be shown actually writing a title, if desired.

The choice of title makers which permit the use of backgrounds nine by twelve inches, or smaller, allows the utmost variety of arrangement. In these, the camera is held on an adjustable platform, and provision is made for the accurate centering of any camera with respect to the title background. One of these devices makes possible all kinds of trick effects, from the simplest to the

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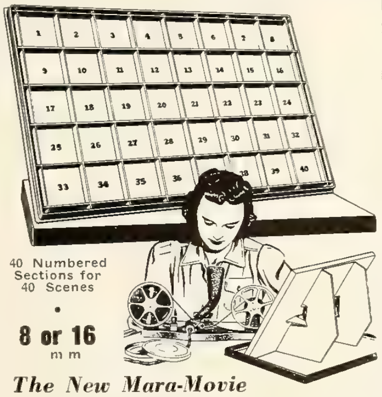

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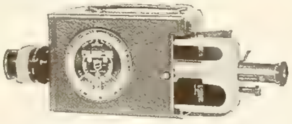

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most complicated. These include revolving effects, drum titles, wipes and many others. Such title frames usually incorporate adjustable lighting devices.

So much for the apparatus available. The descriptions given do not aim to present a detailed listing, but rather to give an idea of the generic types and their applications.

For use with various kinds of title makers, and for use independently, there exists also a great variety of letters, characters and designs, which may be employed in setting up the texts of the titles themselves. Perhaps the most attractive characteristic of this method of title building is the fact that most of these letters and characters have a definite *thickness;* so, when they are applied to the background and filmed with side lighting, the title appears in an attractive bas relief effect.

Outstanding in this field is a large selection of cast metal letters, which are offered in many different sizes and styles, including serif, modern and script, and in upper and lower case fonts. Complete sets or individual characters may be purchased. Such letters may be affixed to the title background with rubber cement (which comes off without a trace after use), or they may be had with pin backs, for sticking to a cork, felt or similar background.

An interesting device is the magnetic letter, which will adhere firmly to any ferrous metal surface, in any position. Further, the magnetic attraction is sufficient to cause the letters to remain in position even when a paper or light card background is placed between them and the metal backing.

Many other letter sets are available also, in large and small sizes. One set has a permanent adhesive, which is applied to the backs of the letters. This adhesive sticks to any smooth surface. Letters are available in plastic, wood, felt, plaster and many other materials, to suit the desire of the user.

Titles, of course, may even be set up and filmed without any apparatus whatever (except the camera!). By using block or other letters, the wording may be spelled out on a carpet, grass or other suitable background. If the camera has some provision for centering close-ups accurately, the title may be written or set up on a flat cardboard or plywood background, and the arrangement may be propped up in front of the camera at the correct distance. However, such arrangements are not so convenient as is a device which firmly holds the title and the camera in rigid alignment and which provides for sharp focusing and lighting.

It is evident that there do exist a great many title making aids. There can be only one reason for the availability of all this material. Titles are popular!

Going South?

[Continued from page 113]

—might precede scenes of boat drill, with, of course, the entire ship's company helping to lower the lifeboats and to assemble the passengers. And how about—

Trinidad, B.W.I.
Oil refineries work overtime, to
supply the British Empire

—for a more serious type of newsreel title? Needless to say, these are treatments that could be worked into films at home on the editing table, almost regardless of what you film. One amateur recently reedited his films of London, taken when that city was at peace; by using the theme of *London Carries On,* he made his pictures seem as if they had been taken under wartime conditions.

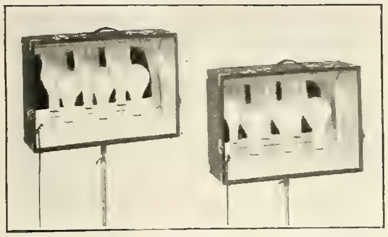
Another imaginative amateur made an interesting and amusing motion picture of Florida, by pretending that he was filming the State before the advent of modern civilization. He chose his angles carefully. He filmed only the oldest subjects—the palm trees, the crumbling ruins of the fortresses, the streams running through the mangrove swamps and the more picturesque natives. With the addition of titles, such as—

Haunted by land crabs and the
blue shadows of evening, Florida
was old long before the time of
Ponce de León

—he created a memorable atmosphere.

A good tip for all travel filmers is to shoot only those scenes that make the world seem just a little better than it really is. There is a bad side to almost everything, apparently, and movie makers will do well to ignore it. Of course, you can make an entire movie "debunking" national monuments and well known points of interest. This idea, if done with good humor, will make an excellent and entertaining picture. But, unless you intend some such editorial viewpoint from the start, it is a better idea to pick only the best angles and the best subjects, leaving the backstage appearances alone. Such selectivity will give your film charm and appeal.

Are you taking the dog along? Why not look at the world from his viewpoint for a change. He has a grand angle on bathing beauties, for one thing, and the seashore must be a wonderful place when you see it from the height of about a foot. Think what a good sized ocean breaker would look like to a very little dog. Titles for a film of that kind would be worded to arouse curiosity. Thus an opening subtitle—



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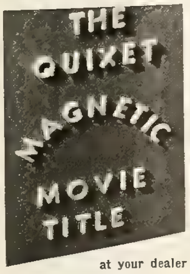

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Man's best friend investigates
a big matter

—would be followed by a shot of the dog, with its paws and head over the edge of the car window, and then by a scene of Miami skyscrapers, framed by the dog's ears in the foreground.

By using an appropriate title, this could be done with a child, too; and, for that matter, you could make an amusing movie by showing the various interests of everybody in the party. Is Bob concerned with deep sea fishing? Then tell your audience about it in a title and go on to show Bob wrestling with a ray or tussling with a tuna. Is Martha inseparable from the shopping districts? Then there is your cue for a sequence on that subject. And don't worry if the film as a whole seems a little episodic. It will have enough human interest to make up for the fault.

But maybe you prefer not to bother your friends by making them actors. Maybe what you want in the way of a theme for your southern picture is something simple, something that will let you go ahead and film anything that appeals to you, and still give you a decent continuity for your audiences at home. In that case, here is a bee for the cinematic bonnet. It is to film with an eye for color.

Houses in the West Indies are sometimes pink and sometimes blue and sometimes green. West Indian people are brown and white and yellow and red. The sea around the islands ranges from an almost black hue, at the rocky shore of St. Kitts below Brimstone Hill, through turquoise and milk to pure white, where the breakers from the Atlantic come crashing against Toco on the northern shore of Trinidad. Boats —well, you have to see the colors of the boats for yourself. And the island people often dress like rainbows.

A film with this simple theme might start with the sea—

Like the islands and the people,
the Caribbean Sea is of many
colors

Obviously, scenes to fit this sequence will have to be made all over the West Indies. But there lies the value of such a continuity. Mix up the islands, forget boundaries, ignore your schedule and merely put your film together on the basis of color. Thus you can use scraps of scenes here and there, which otherwise might be beside the point. That strangely colored sailing schooner in the harbor of Curaçao will fit neatly into a sequence of the hues of West Indian ships. Those gulls wheeling in the air above the fish market in Trinidad may fit into a sequence on the colored skies. No matter what you take—houses, roads, forests, people, mountains, animals—it can all be adapted to the theme of Caribbean color.

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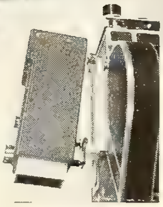

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HOW EYEGLASSES ARE MADE

If you are one of the many thousands of people who wear eyeglasses, these frame enlargements will be of particular interest to you. They were taken from a 900 foot, 16mm. Kodachrome silent movie, *The Art and Science of Making Glasses*, filmed by Albert L. Anderson, ACL, and R. A. Beveridge, of Minneapolis, Minn., for their employers, the N. P. Benson Optical Company, Inc. This picture traces the entire process of manufacturing eyeglasses, from prescription to customer.

In general, the lighting of the film was comparatively straightforward. Three lights were used on most of the scenes, one floodlight on each side of the subject and one above, to give top illumination. The top light served to eliminate the troublesome shadows that were cast upon the small area of the scene by the workman's hands.

Glare eliminated

The most difficult problem, according to Mr. Anderson and Mr. Beveridge, was to eliminate glare, or light reflections, from the glass lens that was being photographed. Since the lens had to be turned by the workman in almost every conceivable direction, repeated rehearsals and minor adjustments of the lights were necessary. As a result, no fixed formula could be used for placing the lamps.

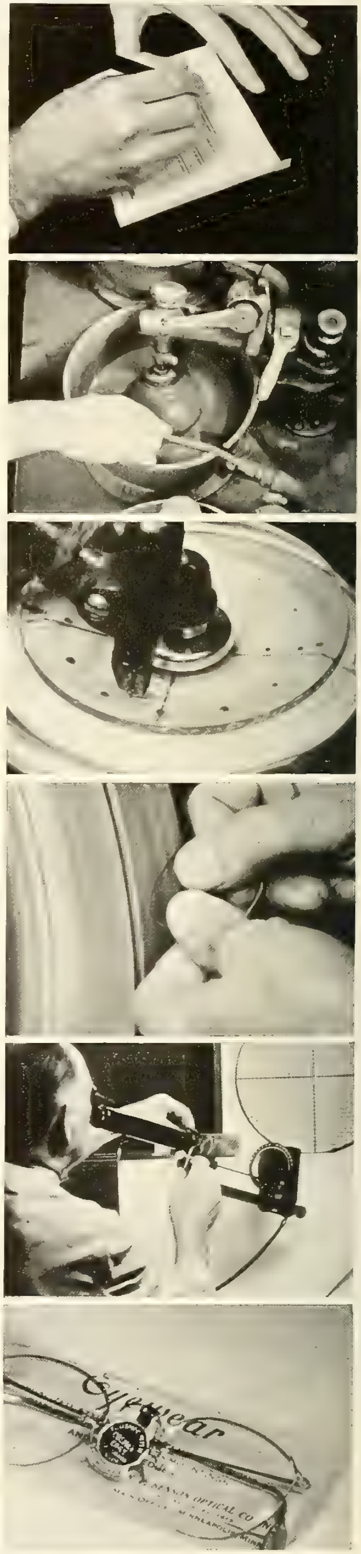
In some cases, it was necessary to shift the light merely two or three inches, to eliminate the unwanted reflections, but, in other cases, it was necessary to have the operator change his entire method of working, in order to obtain the results desired. This latter event often made the workman's hands unsteady or awkward, so that much practice was necessary before the action moved smoothly and slowly enough to be understandable to the audiences of the finished film.

Telephoto used

All the pictures on this page were made with a three inch lens, save the second frame, which was made with a one inch lens. The exposure ranged from *f*/4 to *f*/6.3, with the light of from two to four No. 2 flood bulbs. No extension tubes were used. In the second frame, reports Mr. Anderson, one leg of the tripod was on the end of the bench, another on the window sill and the third on a table that had to be moved into place. Considerable use was made of two good sized stepladders, which held the lights at the proper angles.

To make the shot represented in the fifth frame here, the camera was placed approximately twenty feet from the sub-

16mm. scenes by Albert L. Anderson, ACL, and R. A. Beveridge



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ject, in order to secure a better perspective. All scenes were made with a Ciné-Kodak Special and were filmed at night.

The frames reproduced here present some of the high lights of the movie. After the prescription for eyeglasses is written by the oculist, the raw optical glass is ground with a buffer and rouge, as we see in the second frame. In the third frame, a diamond cutter traces the irregular cutting marks of an octagonal lens. After the glass has been chipped down to these marks, the edges are polished on the grinding wheel, as in the fourth frame. Careful tests then determine the accuracy of the glasses, as measured against their prescription (fifth frame), and the finished product is ready for the customer (last frame).

Practical films

[Continued from page 124]

lectures and demonstrations on every phase of camera operation, story ideas, color filming, editing, titling, cine tricks and projection. Registration for the term course is fifty cents.

Blossom Forth the Fruit

Just released, *Blossom Forth the Fruit*, an educational film made by William Hutchinson, ACL, of Newburgh, N. Y., was shown most recently at the Fruit Growers Convention at Kingston, N. Y. The film, which runs 1300 feet of 16mm. silent Kodachrome, is a cavalcade of apple cultivation in upstate New York, beginning with the pruning stage and continuing to the time the apples reach the consumer. It took Mr. Hutchinson seven months to make the picture. Collaborating with the Newburgh filmer, who is a past president of the Newburgh Amateur Cinema Club, ACL, were Dr. Joseph A. Evans, extension entomologist of Cornell University, and John Van Geluwe, assistant county agricultural agent of the Farm Bureau, from Middleton, N. Y.

Distinguished by fine Kodachrome work and a thorough educational treatment, *Blossom Forth the Fruit* is a serious and important contribution to the field of non theatrical films.

Movies in Sunday School

Sunday school is a real adventure for the youngsters who attend classes in the First Unitarian Church in Wilmington, Del., for the microscope, the motion picture, paint brushes and finger painting are all a part of the school program. In explaining this policy in using the motion picture and other modern educational mechanisms, the Reverend Delos O'Brian, young and liberal pastor of the church, said, "The object is to create independent and eager minds

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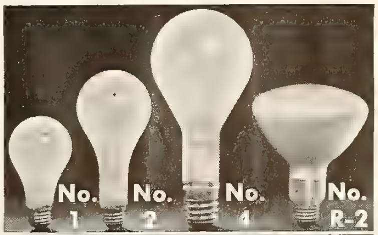

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which can discover and build their own reverent philosophies of life and which will view religion as a dynamic, loving, growing motive for living."

Spanish Church Film

F. Munoz Alvarado, of New York City, reports the completion of his latest production in the religious field, *Testigos De Un Rey Que Viene*, or *Followers of the Living King*, 400 feet of black and white silent film. The picture, which shows the different activities of the Spanish Christian churches in New York, is being used to unite the many congregations in a common spirit.

The clinic

[Continued from page 115]

Then, when the film is exposed and returned to the can, just tear off the part of the tape which is marked "UN" and fasten the piece marked "USED" on the outside of the metal cover.—*Merlin Carlson, ACL.*

Puzzle animation

A good evening's workout for the patient movie maker is to animate a jigsaw puzzle by single frame exposures. "A frame a piece" is the procedure and, if the film is 16mm., it is easiest to assemble the puzzle first and then to shoot sufficient footage of the complete picture. Next remove a piece and expose a frame. Hold the camera upside down as you make the single frame exposures of the diminishing puzzle. In the whole operation, the camera must be held by some sort of immovable support, so that it will not shift between exposures. After the film is processed, cut out the upside down strip and turn it end for end when it is spliced back in place. The effect on the screen will be that of the puzzle assembling itself as if by magic.

Amateur clubs

[Continued from page 119]

L. Tindall, jr.; *Country Fair*, by George A. Pittman; *Christmas 1939*, by W. J. Bruner, jr.; *Eloquence of Beauty*, by Virgil E. Woodcock, ACL; *Life is Like a Garden*, by Dr. C. A. Bowersox.

Produce in Chicago

Marking their eighth year of continued activity, members of the Triangle Cinema League of Chicago have announced the completion of their latest film, *The Wayne Murder Case*, running 800 feet of 16mm. Kodachrome. Edwin Brooks directed the original story written by the club, while Martin Winn handled the movie camera and Leo Brooks was in charge of "stills." Norman Abrams served the club as casting director, with Jack Kovitz supervising the lighting. Featured in the cast of sixteen were Oliver Kaufman, of the Chicago Art Institute; Pearl Belly, of the Columbia School of Dramatics; Harry Dolson, of the Actors Company of Chicago; William Brady, program director of radio station WEDC, where one of the important sequences was staged; Jack Emerald, Bernice Rubane and Hye Epstein. Triangle club officers for 1941 list Mr. Winn as president; Samuel Gould, vicepresident; Mr. Abrams, treasurer; Leo Brooks, secretary.

Sixth for Trenton

Late programs of the Trenton (N. J.) Movie Makers, now entering their sixth year of activity, have included screenings of films by Dr. L. Samuel Sica, George W. Guthrie, ACL, and J. George Cole, ACL, and discussions by Dr. Earl B. Perkins, professor of geology and biophotography at Rutgers University, and R. James Foster, ACL, of Trenton. Dr. Perkins, who was a member of the Byrd Antarctic Expedition of 1932, spoke on his filming experiences in Little America, while Mr. Foster discussed and demonstrated the use of the small titler. Officers for 1941 are Dr. Sica, president; H. Roger Bell, vicepresident; Jules Y. Shein, ACL, secretary treasurer.

Buffalo ballots

New officers have been elected by the Amateur Cinema Club of Buffalo, ACL, as follows: Edward C. Denny. president; Lester Bengel, vicepresident; George Thomas, ACL, treasurer; Howard E. Evert, ACL, secretary. The club continues to meet on the second Monday of each month in the Hotel Statler and invites the attendance of interested amateurs in the Buffalo area.

Detroit elects

The Detroit Society of Cinematographers, ACL, entering its sixth year of activity, has elected E. A. King as president for 1941. Other officers on the new board include W. Gifford, vicepresident; J. E. Cummings, treasurer; Ruth Mulvena, secretary; W. C. Brame, ACL, program chairman. Serving with them on the board of directors are V. L. Wheeler and Emerson Clyma, founder president of the club.

In San Francisco

Competing in two classes, members of the Cinema Club of San Francisco recently completed the club's annual contest with first awards going to R. W. Arfsten, for *Fantastic Formations*, in 8mm., and to Milton Dean, ACL, for *Mountain Memories*, in 16mm. film. A second award in the 8mm. group went to Dr. J. Allyn Thatcher, for *Vacation Travelog*. Late program items have included screenings of *Northern Playground*, by Russell Hanlon, and of *Mood Indigo*, *Harbor Day* and *How To*

Make a Salon Print, by Richard Wagner, chairman of the photographic committee of the San Francisco Junior Chamber of Commerce.

Pittsburgh teaches To aid the beginning movie makers among its membership, the Pittsburgh Amateur Cinema Club, ACL, has inaugurated in 1941 a series of six lessons in the fundamentals of good filming. Advanced workers in the club will give the lectures in the subjects of their special interest. New officers for this active group are Wilbert P. Wagner, president; E. M. Cavitt, vicepresident; Rose Goldman, secretary; Mrs. Hilda Evans, corresponding secretary.

Join forces Members of the Lowell Amateur Cinema Club and the Lowell Camera Club, in Massachusetts, decided recently to join forces so that their combined financial strength would make possible the establishment of permanent quarters for the use of both groups. The alliance is financial only, however, as each unit will continue to maintain its own officers and to hold its own meetings. Films seen recently by the Cinema Club have included *Royal Visit, Halifax* and *Chromatic Rhapsody,* both from the League's Club Library.

St. Paul serves A selected group of members from the St. Paul Amateur Movie Makers Club cooperated recently with officials of the city's Science Museum in a series of two evening programs on movie making sponsored by the museum. The first program consisted of a round table discussion held by Mrs. O. N. Olson, winner of the club's Harmon Trophy, Walter Gayman, ACL, Floyd Oliver and Harold Edstrom, which was followed on the second evening by a demonstration of indoor filming.

On the technical staff for this activity were Victor Enquist, director; Mr. Oliver, cameraman; Dona Miller, script clerk; Mr. Edstrom, property man; Hans Reuter, supervisor. The cooperating subjects of the film were E. O. Sickle and J. E. Lucius. The series had been given generous radio publicity by WMIN, which featured an interview by Leonard Mason, of the Science Museum, with Agnes Marx, Irving J. Rice and E. E. Bauman, ACL, of the St. Paul club. All arrangements for the club were handled by Kenneth Hezzelwood, ACL, past president.

Metro elects New officers for 1941 have been elected and announced by the Metro Movie Club of River Park, in Chicago, as follows: Louis M. Jacobsen, president; Dr. C. Enion Smith, ACL, vicepresident; Albert B. Topitz, treasurer; K. L. Harbour, ACL, secretary. New members of the board of directors are Harry M. Clark and Irving T. Cloud, serving for two years, while Curtis O. Talbot, ACL, retiring president, T. D. Shaw, ACL, and Joseph S. Ott remain for one year.

Recent program activities have included a discussion and demonstration of interior lighting by Harris Tuttle, of the Eastman Kodak Company, and a screening by Dr. Smith of the 16mm. Kodachrome film, *Principles of Color Photography.*

Basic facts about lighting

[Continued from page 111]

The sun is a giant spot, while the sky is the softest of all floods. Nature has combined these two with a masterful hand. Quality also includes the spread or evenness of the distribution and color of the light. All new, white flood bulbs emit light of the same color; but, when they are used in conjunction with daylight, their illumination appears reddish and, when used with ordinary lamps, their light seems bluish.

When you purchase equipment, to produce soft, highly diffused lighting, get a reflector which has a brushed aluminum surface—the larger, the better. The light can be softened further, if you eliminate the direct rays of the lamp, by using a deflector plate attached to the front of the bulb or by placing a diffusing screen before the reflector. This screen can be any one of a number of diffusing mediums — white silk, tracing cloth, spun glass, ground glass, oiled acetate and so forth. Reflectors with mirror surfaces produce hard rays, and thus they cast a more prominent shadow. If you want a harder or more contrasty illumination, which will cast definite shadows, use a spotlight. There are many kinds on the market, from the inexpensive, new reflector spot lamps of 150 and 300 watts, to the costly spotlights which are equipped with a Fresnel lens and which use lamps ranging from 100 to 500 watts.

When you light any set, you can proceed on the basis of the following logical order.

1. Start with the light that gives expression to the scenes — the modeling light, or "key" light, as Hollywood calls it. Since this is the light that casts the main shadows, a semi hard light, or an undiffused flood, is most commonly used for the purpose. When this light is placed high, either in front or to the side, we create a normal mood. When it is placed low, it produces a weird or dramatic lighting. The arrangement shown in Fig. 1 is the so called forty five degree lighting, perhaps the most popular of all.

2. The next step in building a lighting

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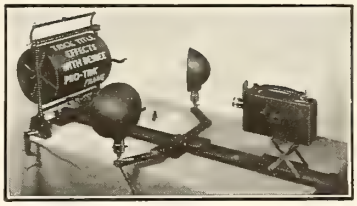

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setup is to place a light, as shown in Fig. 2, so that its rays will fill the shadows. This might be called the exposure light, for it is commonly used to determine the exposure. Use the softest light that you have, to avoid forming double shadows, for these are the sign of poor illumination. The ratio of this light to the key light determines the contrast in the finished scene. This ratio can range from one to two to as high as one to five, although one to three is a good average for a normal key. The second lamp can be placed close to the camera or on the opposite side of the key light.

3. The next lamp to add is the background light. This can be eliminated if the background is light in color and is close enough to the other lamps to receive sufficient illumination and if the subject does not cast a shadow on it. But, usually, an additional light, placed to illuminate the background, does wonders in washing out shadows. If it is placed toward the background, directly behind the person being filmed, it will create an attractive halo effect. Except in the case of special dramatic effects, shadows on the back wall are as much a telltale of poor lighting as are dark, underexposed backgrounds. Fig. 3 shows the background lamp in place.

4. The next step is to add the "effect" lights. You can add spotlights, to illuminate annoying shadows or to emphasize certain features, such as pretty blonde hair or objects that are an important part of the story. You can add top lights, to improve the naturalness of the illumination, and back lights to separate the subject from the background with a rim of light, and thus create the illusion of a third dimension. With the exception of the top light, these effect lights should be spots, which can be controlled to prevent their rays from entering the camera lens. Cardboards mounted on stands, called "gobos," also can be used to shield the lens from stray light. Fig. 4 shows the addition of one effect light, while Fig. 5 illustrates a similar arrangement in greater detail.

There is much to be learned by studying the principles of good lighting, and much can be gained from actual experience. You will learn that, by using your exposure meter to discover the relative brightness of parts of the set, you can readily produce a proper light balance. A comparison of exposure meter readings will guide you in altering the position of lights or in adding spots, to build up areas of low brightness.

Experience will teach you to eliminate the reflections of light units on glossy painted surfaces, by changing the angle of the lights or of the camera. You also will discover that the use of stronger lights at greater distances from the subject will permit the actors to move about without the result that the amount of illumination which falls upon them will vary greatly when they shift their positions.

Lighting color scenes is the same as lighting black and white shots, except that we must keep in mind the fact that color film has less latitude than has monochrome. When you light a scene for a color shot, plan to have less difference between high light and shadow than you would have in the case of black and white. A ratio between exposure and key lights of one to two or one to one and a half is advised. This means that the illumination will be fairly flat —the type of lighting generally advised for color.

When you have mastered the fundamentals of lighting, you can experiment with colored lights for special effects with Kodachrome. The field of lighting is limitless, and great are the rewards to the movie maker who is willing to experiment.

News of the industry

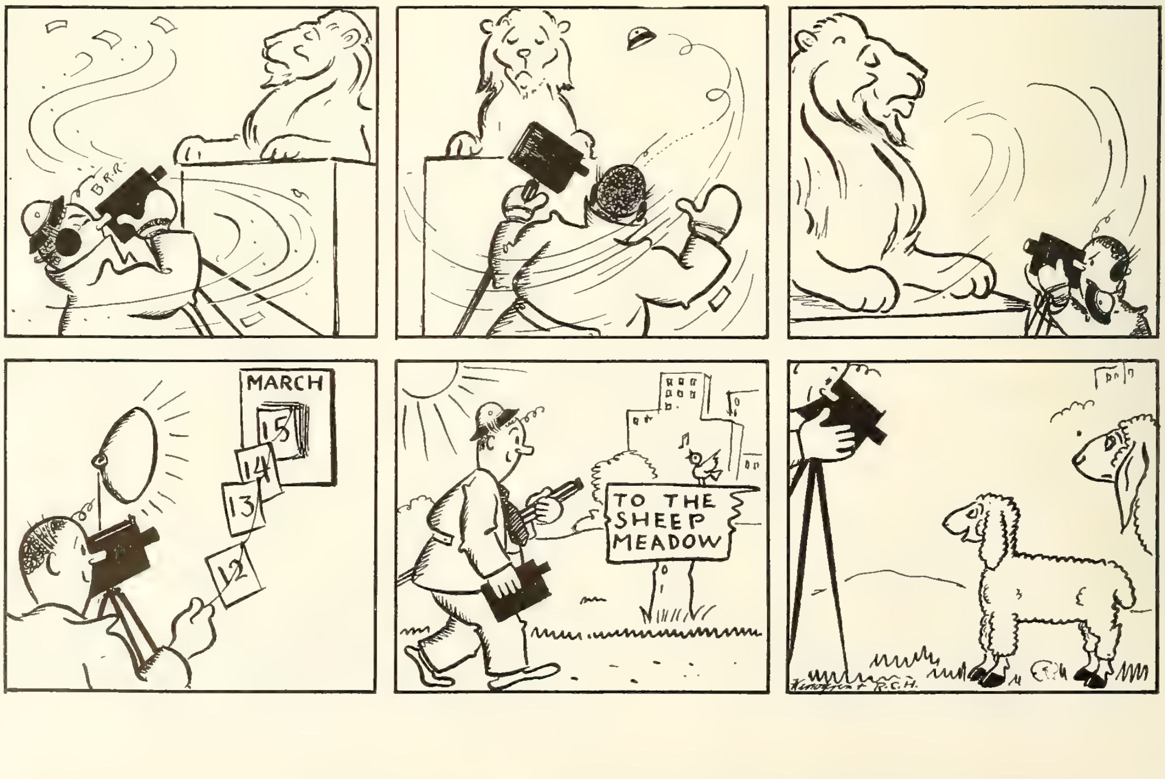
[Continued from page 128]

the Auto Load Speedster, now have an additional camera speed setting. This is twenty four frames a second, convenient when one is making films to which sound is to be added. These cameras now have five speeds in all: sixteen, twenty four, thirty two, forty eight and sixty four frames a second. The twenty four frame speed is also included in the Filmo Auto Load four speed model.

The Quick Shift Zoom Attachment, recently perfected for the Filmo Turret 8, now makes it possible for the user to change instantaneously, while shooting, from one taking lens to another, without stopping the camera. Thus, the operator may shift in an in-

Time of March

Kinogrin

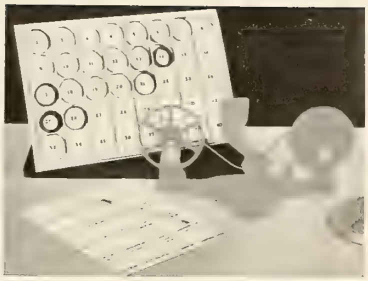


stant from long range shots to closeups. The effect on the screen is that the first scene drops away at the bottom, while the new scene slips down from above. Wipeoffs may also be effected, by moving the lens out of position at the end of a scene. A handle is provided, so that the user may turn the turret steadily, while an automatic stop locates the lens in correct taking position at the end of its travel. When ordered with a new camera, the new attachment is $13.50; when it is installed on a camera already in use, it is $16.50. If the latter installation is desired, the camera must be sent to the Bell & Howell factory in Chicago.

Castle has Greek war One of the most unusual of all war pictures for substandard showings up to date is the new *British-Greek Victories*, released by Castle Films, Inc., 30 Rockefeller Plaza, New York City. In it, we see the Allies winning and the Italians losing on many fronts. The Italian bid for expansion is traced through scenes of action in Ethiopia and the conquest of Albania. The unexpected resistance and counter offensive of the Greeks is shown. Great concentrations of Britain's defenders appear in the Sudan and in Ethiopia under Haile Selassie. The attack and recapture of Sidi Barrani are recorded. Naval and land engagements on sea, air and desert continue the exciting narrative. Scenes are also included showing the advance of British forces into Eritrea, down the Red Sea coast and into Italian Somaliland. This timely and exciting subject is available in 16mm. sound and silent versions and in 8mm. at regular Castle prices.

Precision turntable To meet the demand for a high quality, professional type of turntable unit for installation in all disc reproducing systems, the Presto Recording Corporation, of New York City, has perfected the new Model 11-A. Outstanding features of this turntable are its dual speed adjustment, which permits the use of standard or long playing records, precision machine construction, sturdy motor, rim drive and twelve inch turntable. The instrument comes as a complete unit, ready for mounting in any cabinet or case. Further information may be had from the makers, Presto Recording Corporation, 242 West 55th Street, New York City.

Editing rack An inexpensively priced but completely effective editing system is offered by Marathon Photo Supply Company, Wausau, Wisc. Called the Mara-Movie, the device is a container, provided with a snug fitting cover, having forty numbered compartments, to enable the user to pigeonhole film rolls. It will work equally well with 8mm. or 16mm. In use, an auxiliary easel places the rack at an accessible angle. Simplified directions and one hundred "continuity slips" are provided. The racks are $1.75 each.



Inexpensive editing rack offered by Marathon Photo Supply Company

Color cartoons A definite "first" is claimed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City, in its present release of six 16mm. sound film cartoons in full Technicolor. These are said to be major company productions, and their availability in the substandard medium will bring to it a new source of entertainment.

Range finder for movies Advanced miniature cameras nowadays have coupled range finders, by which the taking lens may be brought into exact focus. This advantage is now conferred on the movie camera by Goodspeed Sales Corporation, 34 West 27th Street, New York City, in its new Cinefocus Coupled Range Finder. The new Cinefocus may be attached to the front of the camera, near the lens. In sighting through the eyepiece, one sees a double field. The lens focusing ring is turned until the two images in this field coincide, and the object focused on will then be sharply defined on the film.

The device is at present available for normal lenses of $f/1.9$ and $f/1.5$ speeds and for most 16mm. cameras using these lenses. The price is $24.00 plus $3.50 for installation which is done at the Goodspeed factory. Certain cameras need special fittings. The device and these special fittings cost $27.50 plus the installation charge.

Keystone A-8 Advance notice of the new A-8 Keystone 8mm. projector, shortly to be released, reveals many interesting features. Included in these are 750 watt illumination, reverse motion, brightly illuminated still picture device, removable condenser, $f/1.6$ Wollensak lens, 400 foot capacity, fast rewind and many others. It is announced that the new machine will retail at $72.50.

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LATEST RELEASES

Eastin Film Presents, 2 reels, 800 feet, 16mm. black and white sound on film.

OFFERED TO: groups and individuals supplying satisfactory references.

AVAILABLE FROM: Eastin 16mm. Pictures Company, Davenport, Iowa; Eastin Pictures, Inc., Colorado Springs, Colo.

Eastin Film Presents gives a comprehensive picturization of the operation of a film library. Booking, inspection and maintenance of shipping are all woven into a story of what happens to an order after its receipt.

EDUCATOR'S COMMENT: The methods of handling correspondence, booking the films, preparing them for shipment and inspecting them upon return make the picture of real interest to all who rent films. It is highly instructive for all school movie clubs or classes that study the motion picture. It could be used in classes in general business training or in classes studying special vocations.—*E.D.C.*

Tomorrow's Railroads, 1½ reels, 500 feet, 16mm. black and white sound on film; produced by Willard Pictures.

OFFERED TO: groups.

AVAILABLE FROM: Waugh Equipment Company, 420 Lexington Avenue, New York City.

Tomorrow's Railroads shows the work done by railroads, behind the scenes, to keep their equipment in order and ready for service. The film covers shop and roundhouse work briefly, and it also shows research and development work, in which railroads and equipment companies are engaged, to improve safety and comfort to passengers. The movie includes shots of interiors and exteriors of some of the more prominent streamliners.

Merit System Advancing, 1 reel, 1500 feet, 16mm. black and white sound on film; 3 reels, 35mm. black and white sound on film.

OFFERED TO: groups, schools and other institutions.

AVAILABLE FROM: Bureau of Information, Municipal Civil Service Commission, 299 Broadway, New York City.

Merit System Advancing is a dramatized and graphic portrayal of merit selection and career building in the New York Civil Service. Sequences are taken in the examination rooms, where applicants for skilled trades are given practical tests, and in the college training field. The film covers all steps in the development of a civil service career, from filing applications to serving on administrative posts. It shows how young New Yorkers get city jobs and how they advance through the service. The movie also shows the thousands of workers at their daily tasks, performing the many services which every citizen expects of a city government.

Pleasure Afloat, 1 reel, 600 feet, 16mm. color, sound on film.

OFFERED TO: groups—yacht clubs or other organizations interested in power boating.

AVAILABLE FROM: Publicity Department, The Automobile Insurance Company, Hartford, Conn.

Pleasure Afloat, as the title suggests, presents some of the pleasures of power boating, a sport which has grown rapidly in popularity during the past few years. The film, which was taken off the Eastern seaboard recently, is based on the story of a young yachtsman and his wife who, with some friends, took a cruise on his newly acquired cabin cruiser. In addition to stimulating greater interest in yachting, the film points out how insurance, with its accompanying safety engineering and inspection service, helps to make boating safer, by minimizing the danger of fire, explosion and other hazards. The picture was given its première at the National Motorboat Show, held at Grand Central Palace, New York City, recently.

Meat and Romance, 4 reels, 16mm. black and white and color, sound on film.

OFFERED TO: groups.

AVAILABLE FROM: Castle Films, Inc., 30 Rockefeller Center, New York City.

Meat and Romance, made for the National Live Stock and Meat Board, in collaboration with the Bureau of Home Economics of the United States Department of Agriculture, gives the most recent authoritative information about meat, its purchase, cooking, carving, serving and nutritional value. The story is built around a newly married couple. The young wife, who goes to the butcher with her sister in law, a home economics expert, is taught what meats are inexpensive yet nutritive. While dinner is being cooked at home, the sister in law explains methods of preparing meats and carving them. After dinner, the family discusses the values of meat. The husband, a doctor, shows charts with the various "B" vitamins in each type of meat.

EDUCATOR'S COMMENT: The film is highly recommended for all cooking classes, from seventh grade through high school or college. It is excellent also for mothers' meetings of Parent-Teachers organizations.—*E.D.C.*

RECENT RELEASES

Sutherland Paper Company, 800 feet, 16mm. sound on film, black and white; produced by Willard Pictures.

OFFERED TO: commercial and other interested groups.

AVAILABLE FROM: Advertising Department, Sutherland Paper Company, Kalamazoo, Mich.

Sutherland Paper Company traces the manufacture of paper packages from the huge trees that are cut for pulp to the finished product. It shows how power is developed in the mill, how pulp is flattened down and drawn out in the beaters, how the paperboard sheets are formed on giant machines and the mechanical processes of making specialty items. Then the picture moves into the converting plant, to illustrate die making, ink mixing, printing, cutting, stripping, gluing, folding and other steps in the production of paper packages.

Trees to Tame the Wind, 1 reel, 16mm. and 35mm. sound on film, black and white.

OFFERED TO: civic, farm, school, club and other groups.

AVAILABLE FROM: Forest Service, the U. S. Department of Agriculture, Wash., D. C.

Trees to Tame the Wind is the narrative story of 14,000 miles of field windbreaks and shelter belts of the Prairie States Forestry Project, where farmers are cooperating with the United States Forest Service in one of the most unusual tree planting programs ever undertaken. Trees planted four and five years ago are already high enough to indicate their benefit in protecting crops and soils on hundreds of farms.

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■ **Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

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■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

■ BASS SAYS: Bargains "March On." USED CAMERAS: Simplex 16mm. magazine camera, *f*/3.5 lens, $17.50; Filmo 121 Magazine, *f*/2.7 lens, $47.50; Simplex 16mm. magazine, *f*/1.9 lens, $54.50; Filmo 70-A, Wollensak *f*/1.5 lens, $62.50; Cine-Kodak Magazine 16, *f*/1.9 lens. $72.50; Filmo 141 Magazine, *f*/2.7 lens, $75.00; Filmo 141 Magazine, *f*/1.5 lens, $92.50; Zeiss Movikon 16, *f*/1.4 Sonnar lens, $245.00. USED PROJECTORS: 16mm. Bell & Howell Showmaster, 750 watt, 1600 foot capacity, with case, $147.50; 16mm. Bell & Howell Model 120 sound on film, 750 watt, complete, $175.00; 16mm. RCA Model PG-170, 750 watt, sound on film, complete with amplifier, $195.00. NEW Ampro 8, powerful, efficient, complete with case, $98.00. NEW Sportsman tripod and pan tilt head, 2 section, seasoned hickory, 3½ lbs., rubber tips, $6.95. Don't trade until you write BASS first. World's Cine headquarters. 84-page Cine Catalog, most complete published, is yours on request. Write for it. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ NEW list amazing bargains. Sound, silent film, equipment, accessories. Ampro, Victor projectors cheap. Rent complete sound program $10.00 week. ZENITH, 308 W. 44th St., New York.

■ BELL & HOWELL 70DA, four lenses, positive type turret view finder, hand crank, twelve volt motor, two hundred foot magazine, two carrying cases, tripod and leather case, alignment gauge, fading devices, other accessories; like new, cost over one thousand dollars, will sacrifice for six hundred fifty. Like new Auricon sound on film recorder with noise reduction; excellent results, cost six hundred ten dollars; my price four hundred fifty dollars. FRANCIS YENOWINE, 660 Hulman, Terre Haute, Ind.

■ AS new: Bell & Howell Sportster with Wind Bak, $69.50; Bell & Howell Companion with Wind Bak, $49.50; Bell & Howell Turret with Critical Focuser & Wind Bak, $126.50; 141 Bell & Howell, brand new, discontinued, *f*/2.7 lens, $79.50; $412.00 Bell & Howell Model 130 silent projector, excellent condition, $175.00; 8mm Bolex, *f*/1.5 Hugo Meyer ½" lens, wide angle lens, 2" *f*/2.8 telephoto lens and 1" *f*/2.9 lens, list price over $400.00, priced at $265.00. $39.00 for your Model 50 Kodascope on the new Ampro projector. Full list price allowed for your Eastman Model 20, Keystone *f*/3.5, toward Bell & Howell Sportster, or Eastman 8mm. Magazine, or Revere Turret. List price allowed for Eastman Model 25, Keystone *f*/2.5, Revere *f*/3.5 or Bell & Howell Companion, toward the new 8mm. Eastman Magazine. List price for Keystone R-8, or L-8 toward the new Ampro projector. 30x40 tripod beaded screen, $5.95; 36x48 tripod beaded screen, $12.50; 39 x 52 tripod beaded screen, $13.50. Hundreds of other bargains. Most liberal traders in the country. Write NATIONAL CAMERA EXCHANGE, established 1914, 11 So. Fifth St., Minneapolis, Minn.

■ L.N.: FILMO 70D, 1", *f*/3.5, 3" *f*/4.5, case, $115.00; 70DA, 2"-3" *f*/3.5 in F.M., case, $135.00; Victor 5, 1" *f*/1.5, 20mm. *f*/2.5, 4" *f*/4, case, $129.00; Keystone 500 w., $32.00; 750 w., $40.00; Ampro 500 w., case, $48.00; Syncrofilm sound proj., 750 w., 1600 ft., 12" speaker, cost $600.00, now $129.50; 16mm. silent film cartoons, 100 ft., $1.00; 200 ft., $2.00; 8mm., 50 ft., $1.00; 180 ft., $2.75. CAMERA MART, DEPT. A, 70 WEST 45TH ST., NEW YORK.

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it will bring you results

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of
BACK NUMBERS
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MOVIE MAKERS:
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- **1928:** April to December inclusive
- **1929:** all months
- **1930:** all months
- **1931:** all months
- **1932:** all months
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- **1934:** January to April inclusive
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MOVIE MAKERS
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New York, New York

■ BARGAINS: Bell & Howell, Ampro, Victor projectors, cameras. Sound, silent; new, used. Arc lamp conversions. Trades. GENERAL SOUND EQUIPMENT, 353 W. 47th St., N. Y. C.

■ 16MM. FRIED Model — A semi-automatic sound and picture printer, with light tester to match, professional equipment at a bargain. POLAND PHOTOGRAPHERS, McCall Building, Memphis, Tennessee.

■ SEE our ad. of used equipment bargains on page 102. WILLOUGHBYS, 110 W. 32nd St., New York City.

FILMS FOR RENTAL OR SALE

■ MONEY MAKER "The World's Greatest Passion Play," 16mm. and 35mm. Specify sound or silent, purchase or rent; superior to OBERAMMERGAU play. Write HEMENWAY FILM CO., 37-B Church St., Boston, Mass.

■ SOUND 16mm. films, sale of shorts and features, $5.00 up; send for list. FRANK CASSEDY, 545 Shadeland Ave., Drexel Hill, Penn.

■ RENT 16mm. sound film programs cheap; many features; 8-16mm. silent library; free catalog. ASHA FILMS, 785 St. Johns, Brooklyn, N. Y.

■ NICKELODEONS: 8mm., $3.75; 16mm., $5.50 up. Chaplins, Lloyds, Laurel & Hardy, Mary Pickford, "Mellerdramas." (Catalogs 3c, mention width.) MEGIFILMS, 340-L West 29th St., New York.

■ BARGAIN OFFER! Closing out 8mm., 16mm., sound and silent films. Large selection—features, comedies, cartoons, travelogues, novelties, religious films. Send for your BARGAIN-MOVIE-SPECIAL today. Specify requirements, stating whether you are a Roadshowman, Amateur or Dealer. INSTITUTIONAL CINEMA SERVICE, Inc., 1560m Broadway, N. Y. C.

■ COMEDIES, cartoons, features at $3.00 reel; closeout bargains from a rental library; make offer for 60 reels or will trade for machine shop equipment. Keystone Radiopticon. S-T SALES & SERVICE, 194 Greenpoint Ave., Brooklyn, N. Y.

FILMS FOR EXCHANGE

■ EXCHANGE: Silent pictures, $1.00 reel. Finest sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND, silent films exchanged, rented, bought; 8 & 16 mm.; always bargains. Get on our list. FRANK LANE, 80 Boylston, Boston, Mass.

■ EXCHANGE your old 8mm. films. Complete selection of new prints to choose from. NATIONAL CINE LIBRARY, 20 Oakley, Elmont, N. Y.

■ 8MM. FILMS! Castle. Official. 180 ft., new, $5.50; used, $3.85. Liberal allowance for your films. RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

■ WILL buy, sell, exchange Home Movies; catalog sent free, what have you. S. R. SALES, 3690 Warren Rd., Cleveland, Ohio.

TRADING OFFERS

■ PUMP SHOTGUNS, target pistols, binoculars and medical microscopes accepted in trade on everything photographic, such as Leicas, Contaxes, Eastman and Bell & Howell motion picture equipment, Da-Lite Screens and Webster sound equipment including public address systems, amplifiers, etc. Write for catalog. NATIONAL CAMERA EXCHANGE, established in 1914, 11 S. 5th St., Minneapolis, Minn.

MISCELLANEOUS

■ 1941 Sound EDITOLA for editing 16mm sound track. For sale or rental. EDITOLA, 894 Woodland Ave., Oradell, N. J.

■ WANTED: Established photo dealer; object, outright purchase or part interest. Send terms and complete description. BOX 234, MOVIE MAKERS.

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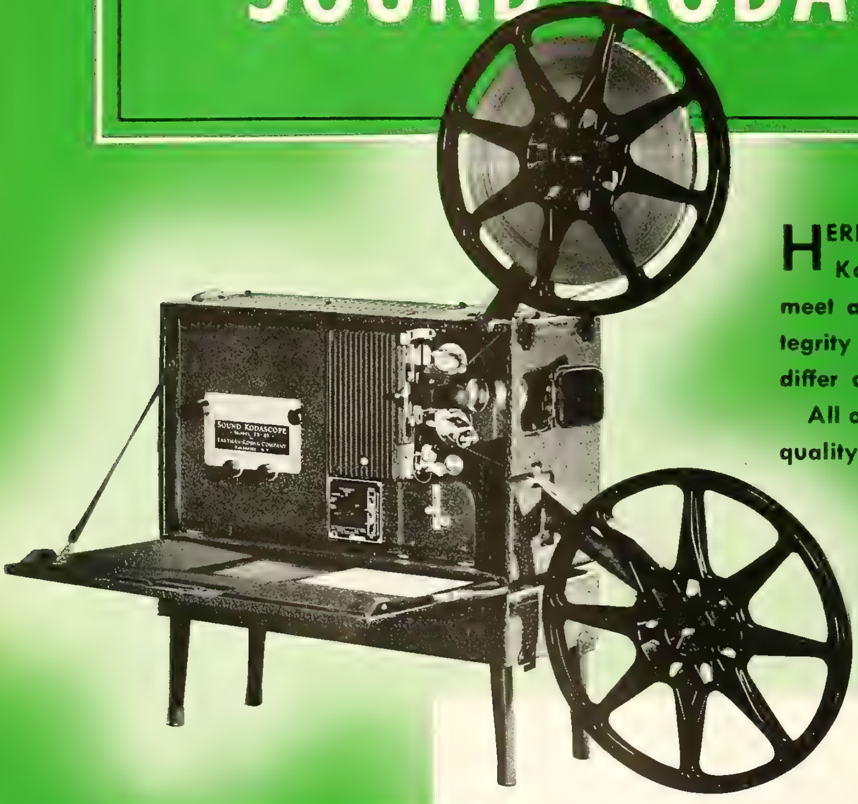
Classified
will sell your old equipment

Announcing a Series of Five New

16 mm.

SOUND KODASCOPES



HERE are five completely new 16 mm. Sound Kodascopes—each of the five designed to meet a specific need. They are alike in the integrity of their design and construction; they differ only in capacity and function.

All of them include unique safeguards of tonal quality in the reproduced sound track, all of them are excellent movie projectors (and can be used with silent film, if desired).

And every one of them represents a new high in value, for the prices are remarkably low.

Sound Kodascope FB-25 — (Illustrated here) Operates, on either A.C. or D.C., from within its own case which, when closed, effectively kills mechanical noise. Available with single 12-inch permanent magnet speaker in separate case, or with a twin unit incorporating two such speakers. Microphone or phonograph jack. Excellent for average church, school, convention, or club assembly. Price, with single speaker, 2-inch *f*/1.6 lens, and 750-watt lamp, $425; with double speaker, $450.

Sound Kodascope FB-40 is the projector for use with the largest audiences capable of being served by 16 mm. movies. Twin speaker only, and A.C. only. Jacks for both phonograph and microphone and provision for mixing both with the film's sound. Complete, with 2-inch *f*/1.6 lens and 750-watt lamp, $520.

Sound Kodascope FS-10 — Here, in a single case, is the utmost convenience in sound film equipment. Its 10-watt output, with the 10-inch permanent magnet speaker, is ample for audiences of several hundred persons. Microphone or phonograph jack affords "P.A." feature. Price, with 2-inch *f*/1.6 lens and 750-watt lamp, $295.

Sound Kodascope F is a two-case outfit, with the projector designed for use atop its own case. The 10-inch electrodynamic speaker is mounted in a special hinged case which affords a large baffle and has provision for holding the projection screen. A.C.-D.C. operation. Price, with 2-inch *f*/1.6 lens and 750-watt lamp, $370.

Sound Kodascope FB is identical to the Model F except that the projector is designed for operation from within its own case, which serves as a sound "blimp." Price, with standard equipment, $400.

Note: Five other lenses—a 1-inch *f*/2.5, a 1½-inch *f*/2.5, a 2-inch *f*/2.5, a 3-inch *f*/2, and a 4-inch *f*/2.5—are available as accessories or may be specified on ordering, at slight price variation.

★ EASTMAN KODAK COMPANY • ROCHESTER, N. Y. ★

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c
APRIL, 1941

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: An April shower of bargains USED CAMERAS: 8mm. Filmo Companion with Wollensak f/1.9 lens, focusing mount, $52.50; 8mm. Filmo Sportster with Cooke f/2.5, case, $52.50; 8mm. Movikon, f/2 lens, with case, $127.50; 16mm. DeVry, f/3.5 lens, $17.50; 16mm. Filmo 75, Cooke f/3.5 lens, case, $30.00; 16mm. Cine-Kodak Model B, f/1.9 lens, $39.50; 16mm. Simplex Magazine, Kodak f/1.9 lens, focusing mount, $49.50; 16mm. Filmo 70-A, Wollensak f/1.5 lens, $62.50; 16mm. Zeiss Movikon, f/1.4 Sonnar lens, $245.00. USED PROJECTORS: Bell & Howell Model 57-A, 400 watt lamp, case, $47.50; 16mm. Bell & Howell Model 120 Sound on Film, 750 watt, complete, $175.00; 16mm. RCA Model PG-170, 750 watt, sound on film, complete with amplifier, $195.00. NEW Ampro 8, powerful, efficient, complete with case, $98.00. NEW Sportsman Tripod and Pan Tilt Head, 2 section, seasoned hickory, 3½ lbs., rubber tips, $6.95. Don't trade until you write BASS first. World's Cine headquarters. 84-page Cine Catalog most complete published is yours on request. Write for it. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ AS new: Bell & Howell Sportster with Wind-Bak, $69.50; Bell & Howell Companion with Wind-Bak, $49.50; Bell & Howell Turret with Critical Focuser & Wind-Bak, $126.50; Bell & Howell late model Sportster, f/2.5 Cooke, $49.50; Simplex Magazine loading, f/1.9 lens, $45.00; 141 Bell & Howell, brand new, discontinued model, f/2.7 lens, $74.50; 2-inch f/1.6 Eastman lens with adapter, $65.00; 3-inch f/3.5 standard mount, $27.50; Bell & Howell 129 projector, 1600' reels with case, $115.00; Bell & Howell Academy sound machine, new sprockets and take-up, $225.00; 1200-watt Bell & Howell silent, $149.50; 8mm. Ampro projector, $67.50; Single case Bell & Howell sound machine, excellent condition, $139.50; 16mm. Bolex f/1.4 Hektor lens with $35.00 slot for filters, $195.00. Full list price for your Eastman E, EE or G or Bell & Howell ST or gear-driven projector on new Eastman and Bell & Howell sound machines. $35.00 and your Model 50 will pay new 750-watt 8mm Keystone. $39.00 for your Model 50 Kodascope on the new Ampro projector. Full list price allowed for your Eastman Model 20 or Keystone f/3.5 toward Bell & Howell Sportster, or Eastman 8mm Magazine, or Revere Turret. List price allowed for Eastman Model 25, Keystone f/2.5, Revere f/3.5 or Bell & Howell Companion, toward the new 8mm. Eastman Magazine. List price for Keystone R-8 or L-8 toward the new Ampro projector. 30 x 40 tripod beaded screen, $5.95; 36 x 48 tripod beaded screen, $12.50; 39 x 52 tripod beaded screen, $13.50. Hundreds of other bargains. Most liberal traders in the country. Write NATIONAL CAMERA EXCHANGE, established 1914, 11 So. Fifth St., Minneapolis, Minn.

■ NEW list amazing bargains. Sound, silent film, equipment, accessories. Ampro, Victor projectors cheap. Rent complete sound program $10.00 week. ZENITH, 308 W. 44th St., New York.

■ UNIVERSAL 1600′ capacity 16mm. reels. Slightly used; perfect condition; $1.00 each, $10.00 dozen, f.o.b. Davenport. Used Vulcanized Fibre Carrying Cases for 1600′ 16mm. reels, 50c each, $5.00 dozen, f.o.b. Davenport. EASTIN FILM, Davenport, Iowa.

■ BARGAINS: Bell & Howell, Ampro, Victor projectors, cameras. Sound, silent; new, used. Arc lamp conversions. Accessories, film. Trades. GENERAL SOUND EQUIPMENT, 353 W. 47th St., N. Y. C.

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MOVIE MAKERS

420 Lexington Avenue
New York, New York

■ USED BARGAINS: Filmo Auditorium projector, 1000 watt, with case, $198.50, Reg. $412.50; Bolex 16mm. projector, 750 watt, $150.00, Reg. $225.00; Ampro Model A projector, 400 watt with case, $52.50, Reg. $125.00; Filmo Model JJ projector, 750 watt with case, $125.00, Reg. $198.00; Keystone Model A 75, 500 watt, $34.50, Reg. $55.00; Standard projector, Model S, 500 watt, $29.50, Reg. $89.50; Cine-Kodak Model E, f/3.5 lens, $26.50, Reg. $39.00; Cine-Kodak Model B, f/1.9 lens & case, $49.50, Reg. $150.00; Keystone A 7, f/1.5 Wollensak lens, $49.50, Reg. $71.00; 16mm. Stewart-Warner camera, f/3.5 lens, $15.00, Reg. $55.00; Cine-Kodak Model 8-20, f/3.5 lens, $19.50, Reg. $29.50; Revere Model 88, f/3.5 lens, $21.00, Reg. $32.50; 3″ f/3.5 Berthiot Crior lens, 16mm. standard mt., $35.00, Reg. $65.00; 2″ f/3.5 Berthiot Crior lens, 16mm. standard mt., $20.00, Reg. $35.00; 2″ f/3.5 Kodak telephoto for Cine Special, $30.00, Reg. $45.00; 1″ f/2 Xenon lens, standard 16mm. mt., $17.50, Reg. $45.00; 1″ f/1.8 Wirgin lens, standard 16mm. mt., $20.00, Reg. $45.00; 1½″ f/2.7 Britar lens, for 8 or 16mm. mt., $29.50, Reg. $60.00; Craig 16mm. Projecto-Editor, $32.95, Reg. $49.50; Bell & Howell 16mm. Editor, complete, $19.50, Reg. $33.00; 30 x 40 Willo beaded screen, box type, $9.75, Reg. $16.50; 36 x 48 Willo Halftone screen, box type, $16.00, Reg. $25.00; Testrite Stan-Rite tripod, No. 1175, with Pan Tilt head, $10.50, Reg. $15.50. WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

FILMS FOR RENTAL OR SALE

■ MONEY MAKER "The World's Greatest Passion Play," 16mm. and 35mm. Specify sound or silent, purchase or rent; superior to OBERAMMERGAU play. Write HEMENWAY FILM CO., 37-B Church St., Boston, Mass.

■ FREE list, 175 16mm. sound features; programs reasonable; large 8mm. library; films shipped everywhere; films bought, sold, exchanged. ASHA FILMS, 785 St. Johns, Brooklyn, N. Y.

■ CLOSING out 8mm., 16mm., sound and silent films. Large selection. Send for your "AMATEUR-MOVIE-SPECIAL" today. State requirements. INSTITUTIONAL CINEMA SERVICE, Inc., 1560-M Broadway, N. Y. C.

FILMS FOR EXCHANGE

■ EXCHANGE: Silent pictures, $1.00 reel. Finest sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND, silent films exchanged, rented, bought; 8 & 16mm.; always bargains Get on our list. FRANK LANE, 80 Boylston, Boston, Mass.

■ HIGHEST exchange prices allowed for your used sound on film or silent, shorts or features. Write for list of new and used sound on film. ABBE FILMS, 1265 Broadway, N. Y. C.

■ 8MM. FILMS! Castle. Official. 180 ft., new, $5.50. Used, $3.85. Trade-in Allowances. Excellent exchange services. RIEDEL FILMS, Dept. MM441, 2221 W. 67th St., Cleveland, Ohio.

■ EXCHANGE 8mm. exclusively. 200 foot, 75c, 100 foot, 50c. Catalog available. NATIONAL CINE LIBRARY, 20 Oakley, Elmont, N. Y.

TRADING OFFERS

■ PUMP SHOTGUNS, target pistols, binoculars and medical microscopes accepted in trade on everything photographic, such as Leicas, Contaxes, Eastman and Bell & Howell motion picture equipment, Da-Lite Screens and Webster sound equipment including public address systems, amplifiers, etc. Write for catalog. NATIONAL CAMERA EXCHANGE, established in 1914, 11 S. 5th St., Minneapolis, Minn.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

■ 1941 Sound EDITOLA for editing 16mm. sound track. For sale or rental. EDITOLA, 894 Woodland Ave., Oradell, N. J.

■ AUTHORIZED REPAIR SERVICE: Cameras, projectors; still, movie; sound, silent. Specialists in Bell & Howell equipment. HEBERT STUDIOS, Inc., 55 Allyn St., Hartford, Conn.

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Printed by WNU, N. Y., in the U. S. A.

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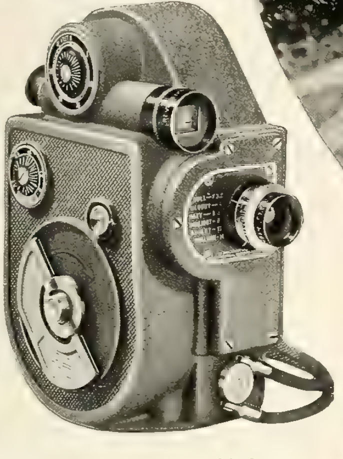

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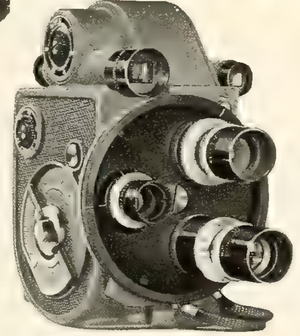
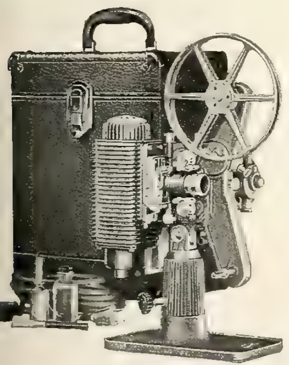
Takes brilliant black and white or colored movies. Economical: Each roll gives you 20 OR MORE ACTION SCENES. Black and white pictures cost less than 10c per scene; colored slightly more. Eastman type spindles and spools insure correct threading. Its exclusive Revere sprocket film control forms a loop in the film automatically. No gate snubbing of film. One piece hinged aluminum body and cover. Fits palm of the hand. Large built-in optical view finder. Five speeds—8, 12, 16, 24 and 32 frames per second. Visible footage counter. Operating button conveniently placed on side of camera. Choice of 4 lenses.

Complete with Wollensak 12.5mm F 3.5 lens, **$32.50**; with F 2.5 lens, **$44.50**; with F 1.9 focusing mount lens, **$64.50**. Complete with Bausch and Lomb 12.7mm F 3 lens, **$37.50**.

REVERE *Model 99* TURRET CAMERA

For changing quickly from a regular lens to a telephoto lens the Revere Model 99 is the ideal Turret camera. In addition to the regular Revere features, this model has a revolving Turret head for 3 lenses and an extra optical view-finder for use with telephoto lenses. Complete with one Wollensak 12.5mm F 2.5 lens, **$65.00**.





REVERE MODEL 85 PROJECTOR

REVERE *Model 80* PROJECTOR

High quality at low cost has made this model one of the fastest selling 8mm projectors in the entire home movie field. Its 500 watt lamp and efficient optical system assure maximum screen illumination. Its high ratio shuttle film movement assures perfect film registration and steady clear pictures. Other advanced and proven features are double blower cooling system; enclosed gear and "double lock" chain film re-wind (no belts to change); quiet, powerful AC-DC motor; and 300 ft. reel capacity. Complete with long-life 500 watt lamp and fast 1" F 1.6 lens, **$65.00**.

REVERE DELUXE *Model 85* PROJECTOR

For still greater convenience Model 85 offers in addition to the regular features of the Model 80 Projector, a beam threading light by which to check the threading of the film while the Projector is operating; helical gear tilting device, with a control knob on the base of the Projector (for sensitive control in centering pictures on the screen); duo-shield light diffuser in lamp house to minimize ceiling light; deluxe lined carrying case with extra room for reels, lenses and other accessories. Complete with 500 watt lamp, 1" F 1.6 lens, cleaning and oiling kit, and carrying case, **$75.00**.

WHEN YOU OWN A Revere 8M/M CAMERA

Only moving pictures in natural colors can record the full glory of springtime. With a Revere 8mm you can have, *at low cost,* reels of flowers to enjoy whenever you want them. You can take steady, brilliant movies of your family and friends in the garden—pictures that will keep the memory of these happy days as fresh as spring itself. A school child can load and operate the Revere 8mm camera. A sprocket takeup control automatically forms a loop in the film should the owner forget to make one. This *exclusive Revere sprocket control* also assures steady movies as there is no tugging on the film gate—no snubbing of film. The Revere Camera is light and easy to carry. It has a parallax-corrected view-finder built into the camera. You take what you see in the view-finder. *Five* speeds permit taking slow motion movies of races or your golf swing, ultra fast motion for unusual effects and at normal speed for your regular pictures. See the Revere Camera at your dealer's! Compare it feature by feature with any other equipment regardless of price. Write for literature now!

REVERE CAMERA COMPANY
Dept. 4MM, 320 E. 21st Street, Chicago, Illinois
Please send literature on Revere 8mm motion picture equipment.

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Street ....
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If You Choose
YOUR SCREEN
By the
PICTURES
It Shows

YOU WILL CHOOSE THE DA-LITE GLASS-BEADED SURFACE

(Reg. U. S. Pat. Off.)

At your dealer's, make this test! Take in a reel of your own movie film or one or two Kodachrome slides and ask to have them projected—first on a Da-Lite Glass-Beaded Screen and then on any other screen surface. Set the screens up side by side! Compare the picture quality for brilliance, accuracy of colors, sharpness and freedom from sparkle or glare. Check the brilliance from all practical viewing angles!

We are content to rest our case on the results that you discover. We are confident that after you have made such a test you will understand why so many thousands of critical screen buyers have chosen Da-Lite Glass-Beaded Screens—why leading projector manufacturers recommend Da-Lite Beaded Screens—why Chrysler, Deere & Co., Heinz, General Mills, General Motors, International Harvester, Investors Syndicate, Kelvinator, Johnson Wax, Household Finance, Studebaker and other large users of industrial motion pictures have chosen Da-Lite Beaded Screens to insure perfect projection—why the foremost producers of industrial pictures—Brobuck, Burton Holmes, Jam Handy, Wilding, etc.—use and recommend Da-Lite equipment.

In addition to *superior picture* quality Da-Lite Glass-Beaded Screens give you unsurpassed convenience and durability assuring extra years of service. There are models and sizes to meet every requirement. Write for new illustrated circular!

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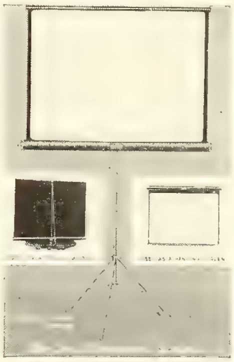
Mr. Merle C. Swanson
622 Spring St., Jamestown, N. Y.
Wins First Prize of $200.00



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Screen Naming
CONTEST

138 other contestants were awarded cash and valuable merchandise prizes.

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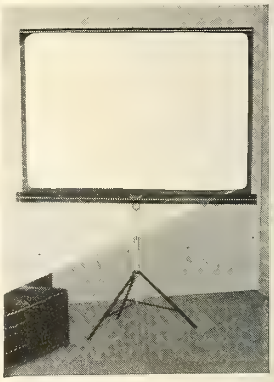

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Freudenberg from Monkmeyer

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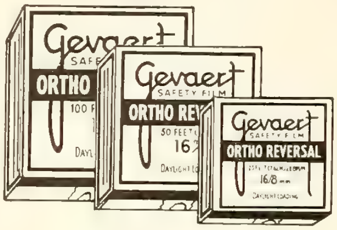

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Closeups—What filmers are doing

Amateur movie makers and still photographers, who plan a visit to Panama or transit through the Canal, should be advised that there is now in force a rigid prohibition of all picture taking in both areas. The ruling, communicated authoritatively to this office by the Grace Line, steamship operators, is said to apply throughout the Canal Zone and in the Panamanian cities of Colon and Panama. Passengers through the Canal must expect to turn their cameras over to the ship's purser during the period of transit.

To Jack L. Krapp, ACL, producer of *Hands That Work in the Darkness*, outstanding human record film of the work of the sightless, has come unusual recognition and honor in his recent election as a trustee of the Cleveland Society for the Blind. Although the film was entirely a personal venture, Mr. Krapp had the close cooperation of the Society throughout the big job of this 800 foot, 8mm. color picture. Important screenings of the production in the immediate future include presentations before the State Convention of Lions Clubs, in which organization Mr. Krapp is active; the Ohio State School for the Blind; the Ohio Commission for the Blind and the National Association of Workers for the Blind.

If that black eye excuse about running into a door is beginning to wear thin, you might try telling the boys that you were simply up in an airplane taking pictures—and got too close to the camera. In any case, that's what happened to Benjamin F. Farber, jr., ACL, when recently he was getting some air shots of New York City from a TWA transport. Suddenly, from an even keel, the big Douglas dropped into a twenty foot air pocket, and Mr. Farber dropped with it, only to bring up on his eye against the back of the camera. . . . At least, when last we saw him, that's what he claimed.

After checking up on some of the regulations of cinematography now enforced by the United States Government (taking pictures in training camps and going through the Panama Canal, for example), we decided that it might be wise to find out what other countries are doing, in regions likely to be visited by tourists. Here is a considerably briefed report from the British Consulate General, on that country's islands in the West Indies:

Bermuda: Visitors are encouraged to take pictures in the Bermuda Islands, except in certain prohibited areas which can most easily be determined on arrival. No formal permit for cinematography is necessary, and there is no established censorship of exposed films.

Bahamas: Visitors to the Bahamas are allowed to take pictures throughout the Colony, without formal permit, subject to the following exceptions: (1) a permit is required, to carry a camera when you fly over the Island; (2) a permit is required, to take pictures of the Governor's house and grounds or to carry a camera to the country club when the Governor is there.

Jamaica: Visitors to Jamaica taking up temporary residence are allowed to bring cameras and to take pictures in any part of the Island other than prohibited areas. However, all film exposed in Jamaica must be submitted to the Tourist Trade Commissioner for censorship. Adequate arrangements have been made to accomplish the necessary development of both color and monochrome films. Cruise visitors to Jamaica, calling in on cruise ships, are not permitted to take cameras ashore.

Trinidad: Visitors to Trinidad may bring cameras and film into the Colony, provided that they obtain special permission from the local Commissioned Officer of Police. All exposed films, as in Jamaica, must be submitted for development and censorship.

Further specific details may be had by those interested, on application to the Amateur Cinema League.

James H. Falconer, who dodges his share of bombs just outside of London, is another ex ACL who writes regretfully that he must drop his membership. "I don't expect," he goes on, "that on top of all America is doing to aid us in our present struggle, it would also cover free issues of Movie Makers to English cousins who are willing but unable to pay for same."

From Quebec, T. J. A. Hunter, ACL, wrote in recently to renew his membership and concluded with a warmhearted invitation that we're glad to pass on: "If any fellow members from the United States or other parts of Canada are in Old Quebec and would like to meet a kindred spirit, tell them to look me up." To give Mr. Hunter some slight protection from an avalanche of visitors, you're going to have to *ask* us for the address.

FAST LENSES

It often has been said that fast lenses stopped down do not give so sharp scenes as slower lenses used at the same diaphragm opening. For all practical purposes, this statement is untrue in respect to movie camera lenses. There is no reason why a fast lens should not be used at any stop marked on its scale.

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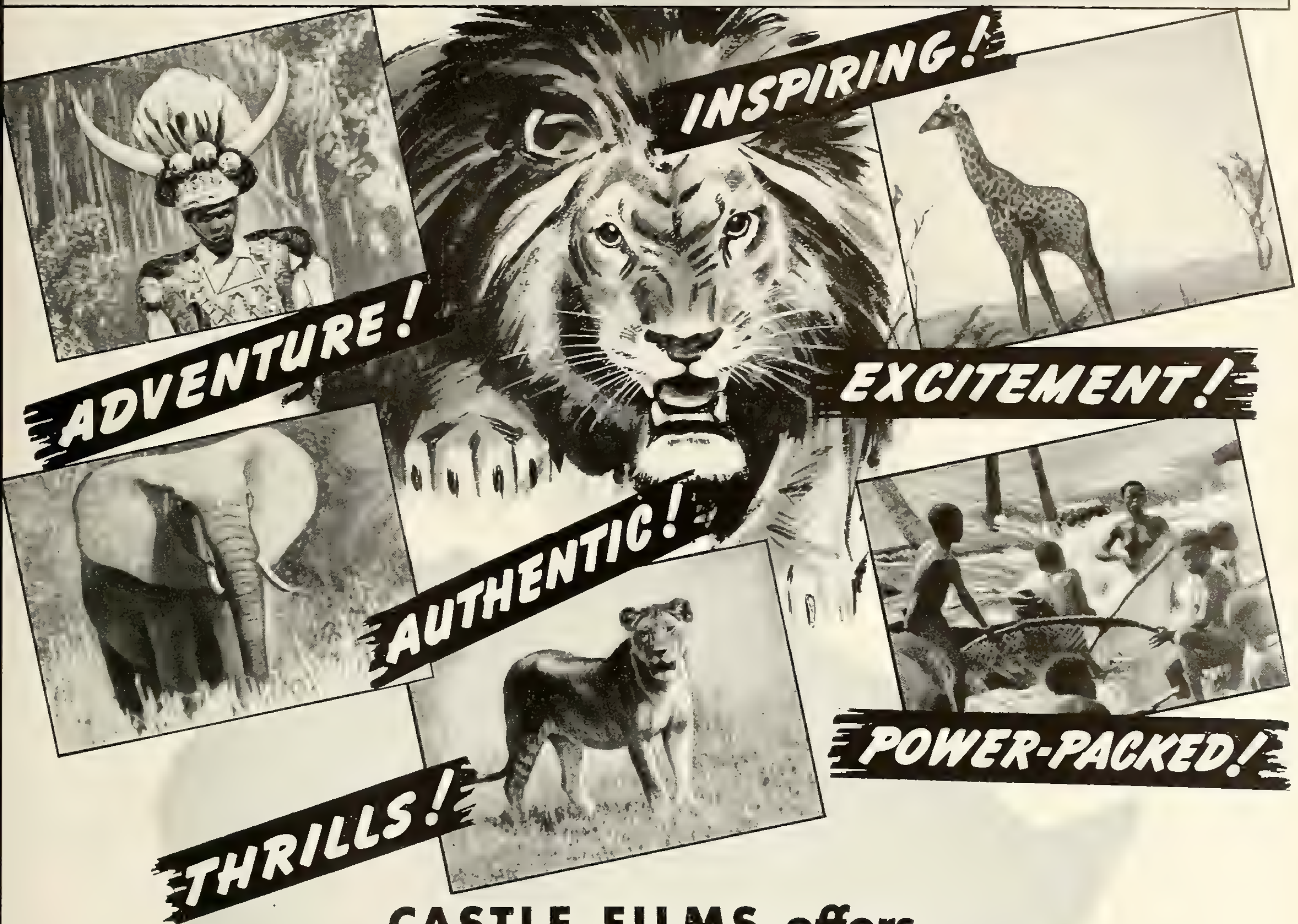
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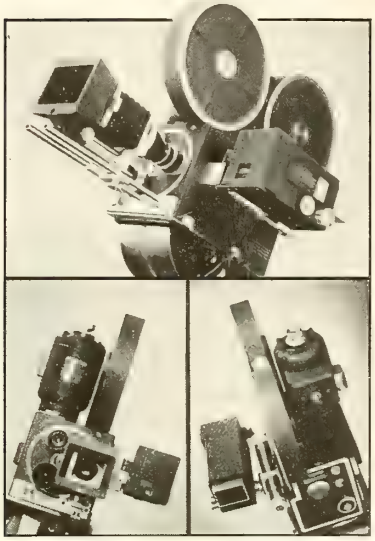

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HE GOT AWAY FROM IT ALL

"Along in the latter part of this past summer," writes Glenn Mitchell, ACL, of Joplin, Mo., "I was getting pretty much fed up with news flashes, late bulletins, war tension, the rising cost of living, uncertainties and the generally increasing pressure of modern living. If only there were some place where a man could get away from all these complexities of life without losing complete touch, where people said what they meant and meant what they said, and where everybody wasn't looking for a 'lead pipe cinch' to security . . ."

In Ozark valley

Mr. Mitchell found what he was looking for in a little known valley of the Ozark Mountains, and there, in six weeks, he made his outstanding 800 foot, 16mm. Kodachrome picture, *Within These Hills*. The film is divided into three parts, the first being a study of the general locale, the second a cross section of the daily life of the mountaineers and the third a pictorial record of Saturday afternoon at the general store. With accompanying narrative and music on disc, *Within These Hills* thus presents a detailed study of rural American life.

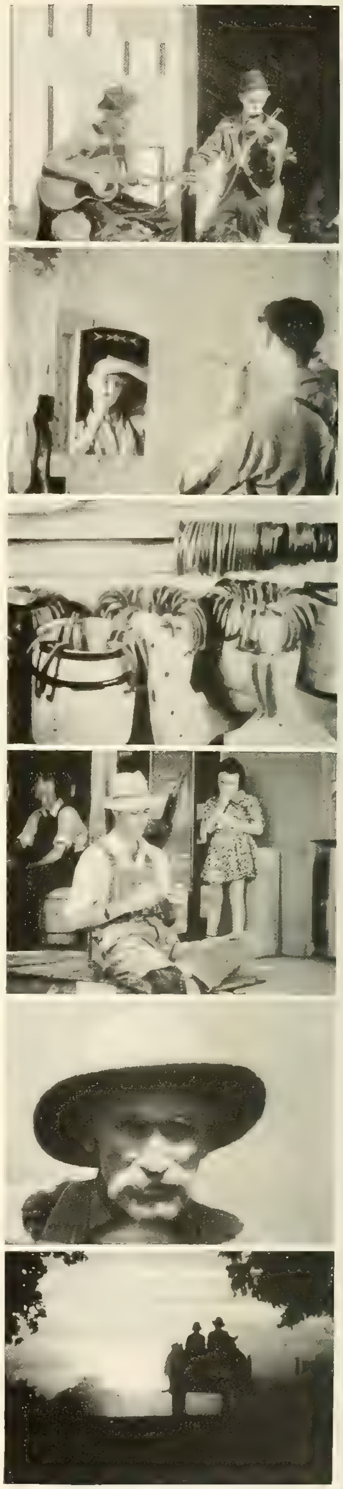
"Some fella from the outside's makin' a motion picture—" went the word, and, before long, as Mr. Mitchell reports, the surrounding hills and valleys were depopulated, as everybody came to town. The result of this extra crowd was that a holiday spirit soon spread, and Mr. Mitchell was able to get shots of horseshoe games, checkers and a watermelon feed.

Local fiddler performed

Then, as the sun went down, one old gentleman of eighty four years got out his fiddle, while his nephew got out a guitar, and there was soon some real Ozark folk music swinging out from the feed store porch. Mr. Mitchell made sound recordings on the spot, which he later rerecorded on a master disc.

Only two difficulties were reported by Mr. Mitchell. One was the blue cast of the clear sky, which was reflected slightly on some of his subjects in the shade, and the other was the temptation to sit in that shade himself, with his subjects.

"For, after all," he concludes ruefully, "cool melons tasted just as good to me as they did to them . . ."



Frames from "Within These Hills" filmed by Glenn Mitchell, ACL

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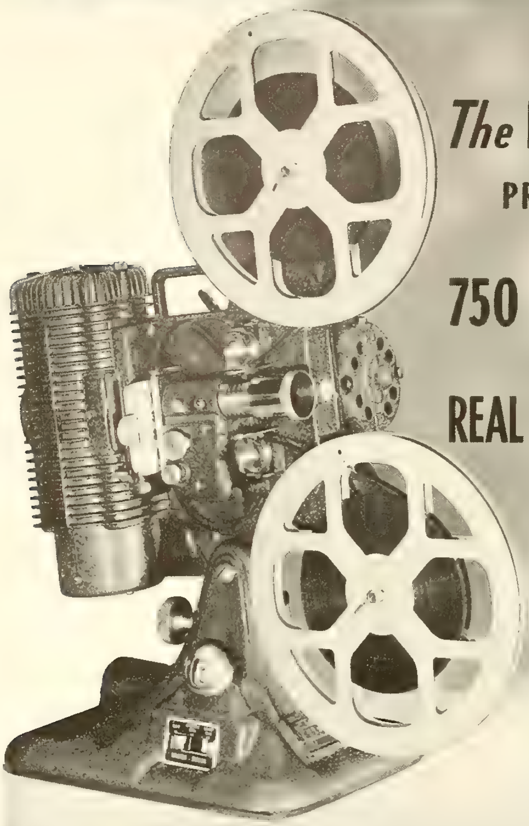

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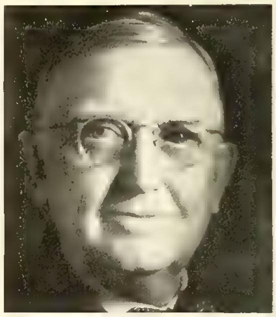
W. E. Kidder, League Director, is dead

IT IS with deep sorrow that we report the death, on March 3, of W. E. Kidder, of Kalamazoo, Mich., a member of the board of directors of Amateur Cinema League, Inc., since 1930. Mr. Kidder, an elderly man, had been in poor health for some time, but he had not failed to keep in touch with League headquarters by mail and to send his advice and counsel on League matters.

At the time when, in 1929, a presentation was made before the Congress of the United States, which led to the modification of unreasonable tariff restrictions upon amateur filming, Mr. Kidder performed a very valuable service to the League, by carrying a case of tariff imposition to the highest court. His action formed the basis of the League's request to the Congress.



W. E. Kidder, who was a director of the Amateur Cinema League, Inc.

Mr. Kidder was a pioneer in trick cinematography. An enthusiastic fisherman, his films reflected his outdoor interests and were enlivened by some of the cine tricks that later were universally employed. Because he was a director in several paper manufacturing companies, his advice was of continual value to this magazine in the choice of print paper.

The staff of the League will greatly miss the frequent letters of encouragement from Mr. Kidder. He followed League matters carefully and was quick to indicate his approval of results obtained. He was a loyal and intelligent counsellor, and his occasional visits to New York always were a pleasure to the headquarters group.

A successor to Mr. Kidder will be elected at the annual meeting of the League, which will take place May 14.
—*R.W.W.*

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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Cheer up, Hollywood!

RUMORS of warnings, if not warnings themselves, have been coming from more than one department of the United States government to the effect that, in the near future, there must be modifications of the normal course of production, in the interest of national defense.

If our theatrical brethren in Hollywood have to face the problem of simplifying some of the elaborate, and elaborately publicized, methods to which they have become accustomed, in their enormous service of supplying humanity with its most widely accepted recreation, it is possible that they may, with profit, look to the amateur and to the non theatrical movie maker. While the great studios, on the Pacific Coast of the United States, have piled complexity upon involvement, with their gigantic organizations, non theatrical filmers have been learning to do the very things that the early theatrical producers did, in making good movies with limited facilities.

Personal filmers have been "the bosun tight, the midshipmite and the crew of the Nancy brig," for so long that they have won a facility in miracle working that is very effective. Now, when they learn that Hollywood is building sets with ceilings, they chuckle, because they have been working with ceilings for years and have had to develop lighting that takes account of the presence of ceilings. They are delighted that Hollywood has been rediscovering the usefulness of depth of field, because that is a quality that has almost invariably been found in amateur interior scenes, which reflect reality.

Amateurs know that a big studio and a well integrated and large production staff are the reasons why theatrical movies are, in most cases, presented with a technical smoothness and a general suavity of handling that are the despair of the individual worker. They do not minimize the importance of organization. But they also know that good movies can be made, and are made, without these valuable conveniences. They have made them.

So, if Hollywood must be limited, in the cause of national defense, it need not bewail unduly, because it will know that other industries are also being handicapped. The chieftains of the celluloid clans, shorn of the multiplicity of executives, sub executives and bureau heads, unto the third and fourth generation of kinsmen of the big bosses, can, we all hope, be depended upon to produce pictures that will be good entertainment—possibly, even, better entertainment, because they will be more individual and less synthetic. If many non theatrical workers had a scenarist, a director, a cameraman, a sound engineer, a production supervisor and an editor, they would be so embarrassed with riches that they would probably take to the woods, in dismay, and produce another good movie in comparative solitude.

Fine movies can always be made, if there are individuals who are so eager to make them that they will forget everything else but the will to create. Cheer up, Hollywood! There may be wonderful days ahead.

H. D. Barlow

SPRING CALLS ALL CAMERAS

Elizabeth R. Hibbs

Fixed focus closeups

How to film near shots without focusing lenses

KENNETH F. SPACE, ACL

DOES your camera have a fixed focus lens? Are you one of the thousands of movie makers who do all their shooting with an *f*/3.5 lens, whose focus is unchangeable? If you are, do you feel that you are particularly limited and restricted in movie making opportunities? Why?

Why indeed? The fact is that the range of usefulness and potential capacities of your fixed focus lens are considerably wider than you probably think. Fast focusing lenses, telephoto lenses, wide angle lenses, all have their special usefulness, and each of them will produce certain results that a fixed focus *f*/3.5 lens cannot. But that is no reason why we should underrate the utility of the *f*/3.5 fixed focus lens.

Time was when an *f*/3.5 lens was too slow for easy interior filming. But modern fast films and flood bulbs have changed the whole picture. A fast lens may be more convenient, but any movie maker, anywhere, can get good interior shots with an *f*/3.5 lens. Flood bulbs are inexpensive.

With the basic handicap of limited interior filming removed, what have we left to complain about, with regard to the fixed focus camera? "Well, you can't get closeups without a focusing lens," somebody says. A good point, we must admit, except for the fact that it is not true.

Let us really get down to brass tacks in the matter. In the first place, the films most commonly used today are about a stop faster than formerly. This means that to scenes that, at one time, we filmed at *f*/8 we now give an exposure of *f*/11. We all know that stopping down the diaphragm increases the depth of field. Putting the two ideas together, we realize that we can get closer to objects than we could formerly.

Let us see what this depth of field amounts to in actual distances. In the table following, you will find the shortest distance from the camera at which an object can be placed and yet remain in focus in the picture. You will see that the smaller the diaphragm opening, the closer you can bring the camera to the subject and yet get a sharp picture. This table applies to the regular *f*/3.5, one inch, fixed focus lenses on 16mm. cameras.

At stop:	*f*/3.5	*f*/5.6	*f*/8	*f*/11	*f*/16
Shortest distance from camera to subject	6 ft.	5 ft.	4 ft.	3¼ ft.	2½ ft.

Because modern film is so fast, we are able to move a fixed focus camera almost a foot closer to the subject than we could a few years ago.

Eight millimeter movie makers can make even closer closeups, if they like. The following table applies to the standard fixed focus, 12.5mm., *f*/2.5 lenses on 8mm. cameras.

At stop:	*f*/2.5	*f*/2.8	*f*/3.5	*f*/5.6
Shortest distance from camera to subject	8 ft.	7 ft.	5 ft., 9 in.	3 ft., 8 in

At stop:	*f*/8	*f*/11	*f*/16
Shortest distance from camera to subject	2 ft., 6 in.	1 ft., 10 in.	1 ft., 3 in.

When we realize that four feet is the usual distance from the camera to the subject at which head and shoulder closeups are made, and when we realize that *f*/8 is a common outdoor exposure, we must admit that a fixed focus lens does not bar closeups, by any means.

And, so far, we have covered the use of only the unaided fixed focus lens. There are methods of obtaining even closer shots. The most common means is, of course, by the use of a portrait attachment. This is available for 16mm. cameras, and, with it, one can come as close as one foot, eight inches at *f*/8, for instance. With these attachments come complete charts, which give the distances at which subjects may be filmed in sharp focus at each lens opening.

In using portrait attachments, one should be accurate in estimating the distance from the lens to the subject, and here is a "gadget," to simplify this task of measurement.

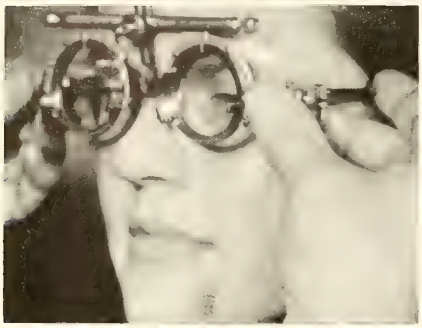
Obtain a carpenter's stiff, folding, wooden rule or, even better, a stiff metal tape which snaps back into its holder. You can get one at almost any hardware or notion store. Extend the tape, or rule, and on it put grease pencil marks at the distances specified in your portrait attachment sheet. Then opposite each marking, write the *f* number at which the lens must be set, to produce a sharp image at the distance indicated. (Of course, any diaphragm opening that is *smaller* than the one shown could be used when you are filming, because the smaller the diaphragm opening, the more depth of field available.) The *f* numbers should be lettered boldly on the rule—perhaps in red ink or paint, so that they will be easily legible.

Now let us see how this device is used. If you want to make a closeup of a flower, for example, first place the portrait attachment upon the lens, then determine the exposure. Having done this, pull out the tape until you reach the mark for the exposure that you will use. Now hold the tape along the side of the camera, with the exposure mark opposite the diaphragm ring of the lens and with the front part of the tape extending out toward the subject. Now move forward until the tip of the tape touches the flower. Then swing the tape out of the way, or snap the button to let it roll back, and shoot the closeup of the flower, secure in the knowledge that the shot will be sharp.

Another method of making real closeups that is very popular depends upon that handy accessory, the simple titler. These titlers have a supplementary lens which makes extreme closeups possible with fixed focus [Continued on page 182]

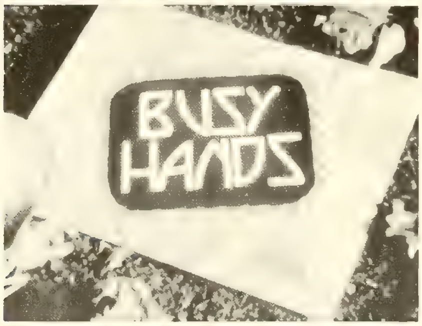
Fine frames

In *A Party for Pets*, 16mm. Kodachrome instructional film, Helen Rees Clifford, of Long Beach, Calif., teaches good manners, by examples arranged on the basis of simple childhood situations.



Albert L. Anderson, ACL, and R. A. Beveridge, of Minneapolis, Minn., made this well exposed and clean cut closeup for their technical color film, *Moulded Contact Lens Technique.*

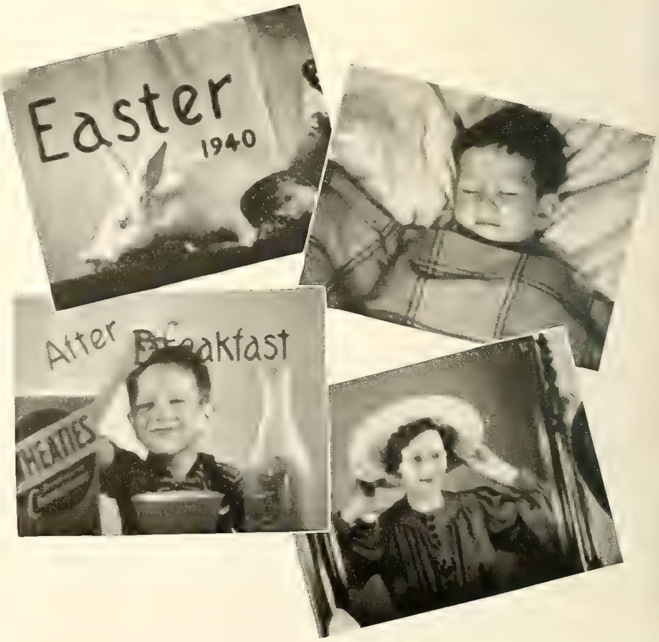
Charm, warmth and human values characterize *Vacation Record*, a color film by Harvey Travers, of Yonkers, N. Y., which includes this well composed and charming portrait study.



School children helped to make this decorative card, used as a lead title for *Busy Hands*, color teaching film by Godfrey Elliott, of Oakvale, W. Va.

We Live in America, color film by Kenneth F. Space, ACL, of Brooklyn, N. Y., is a human record study of two persons' everyday America, preceded by a historical introduction.

In the 8mm. color film, *Three Little Scamps*, John Huefner, of Salt Lake City, Utah, used hand lettering on glass, to achieve the effect of double exposure shown in the two titles below. His film, which follows the adventures of his three sons during an Easter holiday, is heightened in dramatic interest by its many fine closeups.



Shots from sequence
of a thunderstorm
filmed by author

16mm scenes by Leo
J. Heffernan, ACL

Sweeping clouds

How to film them so that they will move on screen

LEO J. HEFFERNAN, ACL

AJAX in shining armor and with drawn sword stood on a rocky prominence during a storm and challenged the lightning to smite him down. He set an example for present day movie cameramen who, armed with filters, a polarizing screen and an ally known as "single frame exposure," can control the elements to an extent of which Ajax never dreamed. Presto! the click of a projector switch, and a grand parade of natural phenomena flashes across the screen at home.

Thunderstorms are glorious spectacles, which may be filmed with a movie camera in such a way as to create thrilling sequences for the home screen. But cameramen will have this in common with their illustrious predecessor; while they are filming clouds, they are likely to look almost as droll as Ajax would look, defying the lightning today. This is because the best scenes will require great patience and perseverance out in the open, under conditions which will be very trying at times.

You can reproduce on your screen a stunning sunset, from the time the first cloud takes on a tinge of color until it ends in the murky twilight. You can carry it through all the stages, including the climax, with its glorious kaleidoscope of color, and it can all be shown in a few seconds.

A camera with a means of making single frame exposures, a strong, steady tripod, a polarizing screen and, if black and white film is to be used, one or two fairly dark filters, all are needed in making cloud movies. While a polarizing screen may not be essential, it can be depended upon to help to make the cloud forms stand out—especially in color shots. Movies of cloud formations can be made at eight frames a second, but the resultant shots are not so dramatic as those made by single frame exposure.

Cloud formations are constantly changing, and the clouds sweep across the sky, so that there is a double action to be recorded. Both movements are so slow as to be barely perceptible to the eye, but a cloud's majestic progress is intensely interesting when it is speeded up. This is accomplished by lengthening the interval between the individual exposures on the film and by projecting at regular speed.

Everybody knows that film normally runs through a camera at the rate of sixteen frames a second. If we use the single frame button and make but one exposure a second, it can be seen that the action of the clouds will be speeded up sixteen times. In other words, the changes which take place in the cloud formations will be accelerated sixteen times, and the clouds will move across the sky sixteen times faster. If we press the single frame button once every two seconds, the rate of acceleration will be thirty two times. Obviously, the camera should be on a tripod, since it must be rock steady for this type of filming.

To obtain smooth results, you must time the interval quite accurately, but this is easily done. For a one second interval, count, without undue haste but as fast as you comfortably can, "one hundred and one (press), one hundred and two (press), one hundred and three (press)" and so on. To get a two second interval, repeat the number twice and press the button between the change in numbers. Do not vary the ratio of acceleration within a given shot, except for special effects.

It will be found that one exposure every two seconds provides the most pleasing screen pictures, but there are no hard and fast rules. Use of the single frame button on most cameras allows about twice as much light to reach the film, so that the lens diaphragm opening should be reduced by one stop less than the exposure that would normally be given to the scene.

Any spot which allows an unob- [Continued on page 189]

RECORDING STAGE TRICKS

Some of them can be used by amateur movie makers

ROBERT F. GOWEN, ACL

MOLOCK OF EREBUS is a film that has just about everything — old fashioned melodrama, mystery, horror and suspense, fire and explosions. About the only thing missing is a large, illusive hunk of ectoplasm!

Like other films, *Molock* was made for a definite purpose. Its mission in life, however, is a bit unusual, for it was created purely to demonstrate how stage effects may be used. And its production was accompanied by difficulties such as have never been experienced before in the art of movie making.

Molock was the creation of Adams T. Rice, a dramatic technical director of years of experience in the theatre, who had always longed for the chance to make an educational and amusing scientific demonstration of stage tricks. When he told me of this suppressed desire and explained some of the wonders that he had created behind the scenes, I immediately saw vast cinematic possibilities. Hence, I shot *Molock* for him as the curtain raiser to his lecture and demonstration.

We filmed the picture at Mr. Rice's home in Staten Island, N. Y., in the midst of rain, smoke, cables and smelly chemicals. It is still a mystery how the cameraman ever lived through it, to tell this story. It was a hectic nightmare of trying to find spots on the floor, which were free of cables, so that tripod legs and lights could be placed. We moved chests of equipment out of the way, to get camera angles; we dodged huge Oudin and Tesla coils, blew fuses, ducked explosives, fell over lamps, cables and glass retorts and, since no gas masks were available, we rushed outdoors into the rain every few minutes for air.

Technically, the job was a "world beater," also, for Mr. Rice insisted that we try to get pictures of sparks without using lights; but, without lights, the equipment would not show, and, of course, he wanted it to show.

Mr. Rice took the part of the mad scientist, and he certainly did a real job of it. Before we got through, he looked to me like two mad scientists. An old friend, Eugenie Chappel, played the part of the young girl whose soul he was after, and how she ever stood his chemical and electrical attempts to get her soul I shall never know.

The film tells the story of a girl whose car breaks down in the woods during a storm. Seeing a light in a castle on the hill, she goes there for aid. It is the laboratory of Molock, the mad scientist, who is endeavoring to compound the Elixir of Incomprehensible Knowledge and who, after many elaborate and disastrous experiments, comes upon a formula in an old book, which requires the soul of a young girl as one of its ingredients.

The girl, after knocking at the door of the castle, drops from exhaustion. Molock takes her in and, in the following sequences, uses all kinds of alchemy and horrible devices, to extract her soul for the potion he is mixing. He finally emerges triumphant, with her soul in a flask, and walks out of the picture. When the movie is used for its purpose as a curtain raiser, following this scene, Mr. Rice walks directly on the stage, to start his lecture.

In the storm scenes, the rain was real enough, although, at times, the magnitude of its effect was increased by the fact that I shot through the streaked windshield of a car. The lightning flashes were obtained by photographing a spark from an Oudin or Tesla coil, which was arranged immediately in front of the lens, while the sky and trees were seen through a window in the background.

We obtained an excellent effect, in which a tree appears to be hit by lightning and falls. This effect was gotten by building a small model, in which parsley was used for trees. The parsley was merely stuck into some earth, while a streak of light sand between the sprigs gave the effect of a road through the woods. The background was a movie screen, on which moving storm clouds were projected. The screen was set a [Continued on page 182]

Fig. 1. Pepper's Ghost device used in place of double exposure

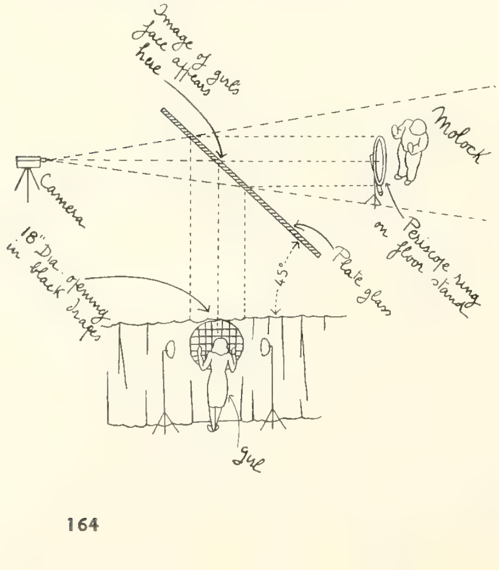


Image of girl's face appears here
Molock
Camera
18" Dia. opening in black drapes
Periscope ring on floor stand
Plate glass
45°
Girl

Frames from "Molock of Erebus," film of horror and assorted theatrical devices

THE ELIX
OF
INCOMPREHENSIB
KNOWLEDGE
THE SOUL OF YOUNG GIRL

16mm. scenes by Robert F. Gowen, ACL

WHAT IS COLOR TEMPERATURE?

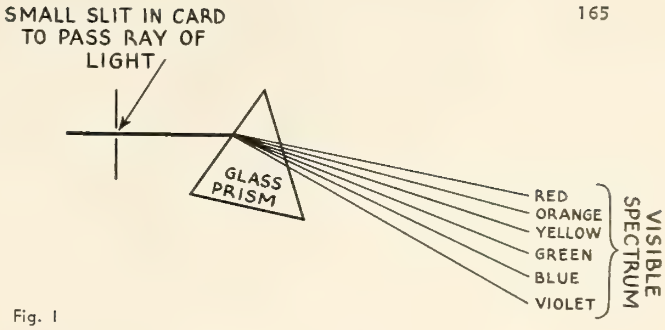

SMALL SLIT IN CARD
TO PASS RAY OF
LIGHT
GLASS
PRISM
RED
ORANGE
YELLOW
GREEN
BLUE
VIOLET
VISIBLE
SPECTRUM

Fig. 1

A discussion of its practical effects in filming

HARRIS B. TUTTLE

EVERY YEAR, new terms and phrases are introduced in the field of movie making, and, in time, they become a part of our everyday cine language.

In the last year or two, the expression, "color temperature," has appeared often in print, and, in a few years, we shall probably speak and think of color temperature just as we do today of light filters, splicers and rewinds.

The important question for most of us, however, is, what does color temperature mean—and why has it popped up recently?

The truth of the matter is that color temperature did not become important to movie makers until we began taking color pictures, but scientists and advanced color photographers have known and used the term, "color temperature," for many years.

Color temperature refers to the color quality of light, and, in defining color temperature, the scientist takes as his standard a perfect source of radiation. The spectral distribution of the light from this source is precisely defined by its temperature.

If the radiant energy from a lamp has the same visual color as that of a perfect source, the lamp is said to operate at a color temperature which is the same as the actual temperature of the perfect radiator of energy. However, a precise knowledge of the significance of this is not necessary for the successful application of color temperature values in practical photography.

We all know that there are many kinds of light, such as sunlight, tungsten, Photofloods, carbon arcs and fluorescent, among others. We know, too, that the color of light from these many kinds of light sources differs. Daylight is quite bluish when it is compared with regular domestic tungsten light. Or we might say that tungsten appears to be yellow or orange when it is compared with daylight. Flood bulbs appear to be whiter or bluer than do regular domestic tungsten lamps.

In addition to these differences in the color of the light from different kinds of sources, the light from each kind can, and often does, vary in color over a period of time and under changing conditions. For example, we know that noonday sunlight is a different color from that of sunlight at the time of sunset. We know that new flood bulbs on a line of proper voltage appear to be bluer than do old lamps on an undervolted line.

These differences in color between different kinds of light and under varying circumstances [Continued on page 179]

Fig. 2

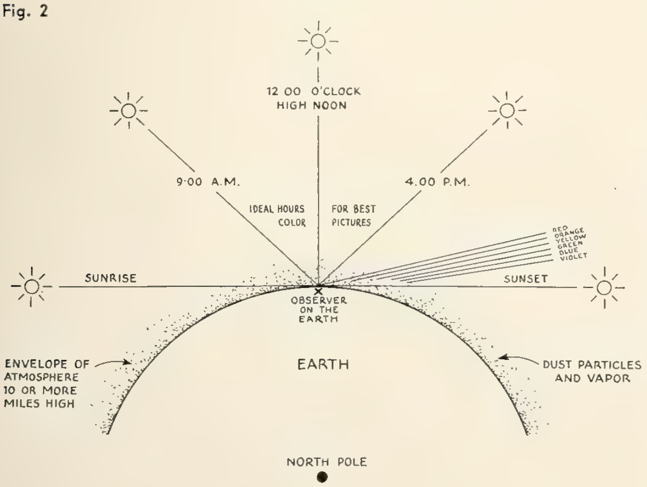
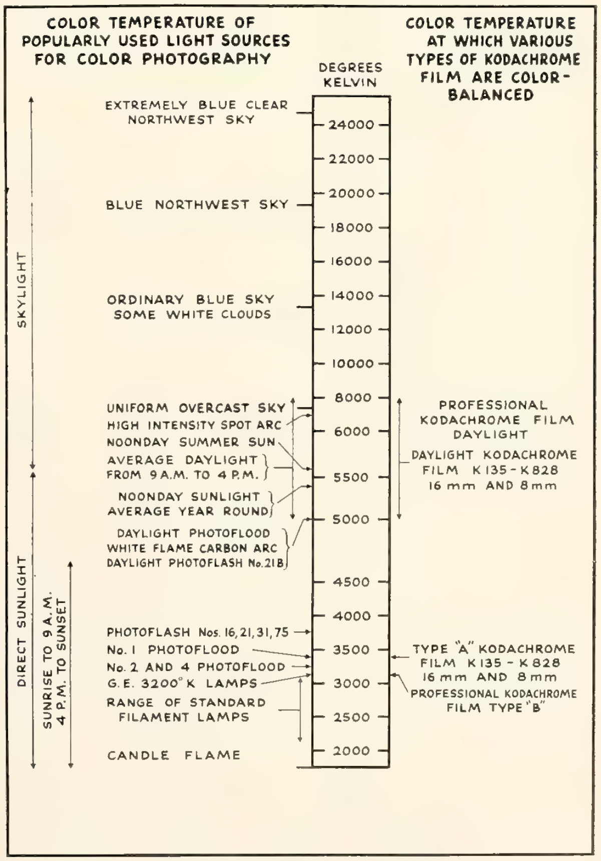

12 00 O'CLOCK
HIGH NOON
9·00 A.M.
4.00 P.M.
IDEAL HOURS
COLOR
FOR BEST
PICTURES
RED
ORANGE
YELLOW
GREEN
BLUE
VIOLET
SUNRISE
SUNSET
OBSERVER
ON THE
EARTH
ENVELOPE OF
ATMOSPHERE
10 OR MORE
MILES HIGH
EARTH
DUST PARTICLES
AND VAPOR
NORTH POLE

Fig. 3



COLOR TEMPERATURE CHART FOR POPULARLY USED LIGHT SOURCES AND THE VARIOUS TYPES OF KODACHROME FILM

16mm scenes by James H. McCarthy, ACL

He stuck

JAMES H. McCARTHY, ACL

CUTTING off the projector and turning up the lights, I looked quickly at my lone spectator and breathed a sigh of relief. I was as good as invited already! My carefully laid plan had hatched.

You see, I knew that Morgan Adams, jr., was planning to take his 165 foot schooner, *The Enchantress*, on a five week cruise to the Gulf of Lower California. No movie maker was included in the list of guests. It was when I heard of this omission that I laid a cinematic trap for the skipper. I had some pleasant color films of a trip to Mexico City, and these were what I had screened for the skipper, hoping that he would see the absolute necessity of asking somebody to go on the trip who loved to tinker with a good 16mm. camera.

"Jim," he said, "if you can get away, you ought to come on the cruise with me and take some pictures of some really colorful country."

"I think I can make it," I replied innocently, as if the idea had just struck me.

That night, a bit worried over the problems of ocean filming in a semi tropical country, I wrote to ACL headquarters. "Can you suggest anything," I queried, "which would make a picture of the type of cruise I anticipate interesting and different? Should I attempt a plot? Should it be a straight travelog? What about a polarizing filter? Does Kodachrome need a haze filter in those climes? *Please* tell me what to do, if you have any ideas at all."

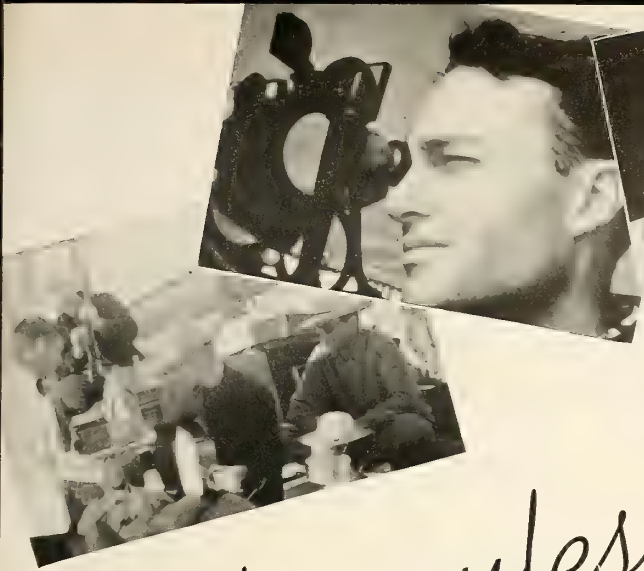
The answer was a big help. I was told mainly to relax! The light conditions were not extreme, as I had been led to believe. A polarizing filter could be used advantageously, but it was not imperative to take one along. A haze filter was not required, more especially in the Gulf of Lower California than elsewhere. The ACL had not heard of a case of film failure in this territory for many years, and ordinary care would preserve the film satisfactorily. It was a difficult thing to work out a plot on a cruise, so it would be better to stick to the travelog idea, unless I could think up something simple and effective, which would not require a busy crew to enact scenes.

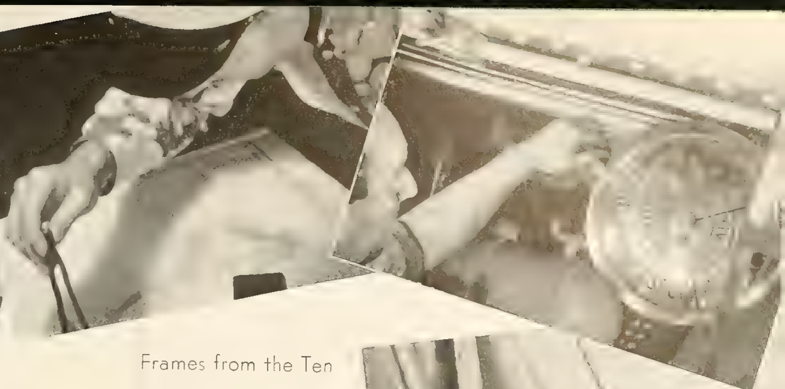
This news was reassuring, but I still had the problem of planning the original type of movie that I wanted. The simplest first step, it seemed to me, was to secure a movie of a yachting cruise which had been made by some seagoing cameraman.

Getting it did not prove to be difficult. An inquiry at my local camera store brought me the names of two or three persons who had pictures of this sort, ranging in length from 100 to 800 feet. These I secured simply by explaining to the owners what I wished to do. They all lent me their films.

I ran off each picture about three times, keeping a pad and pencil alongside of me as I did so. I grouped all my observations into "do's" and "don'ts" about as follows:

DO	DON'T
Use a tripod for every shot.	Hand hold the camera—it wobbles!
Shoot follow up medium shots and closeups — they help *plenty*.	Shoot everything from the same distance—this procedure gets awfully boring in about fifty feet.
Get off the ship and let the audience see where you are and what you are doing.	Stay on board all the time.
Get below decks—some of the best shots may be had there.	Stay above decks all the time, when practically every boat has electricity for indoor work.
Plan certain sequences so	Try to get pot shots of a





Frames from the Ten Best color movie, Before the Wind'

to the rules

Good resolutions were kept in filming prize winner

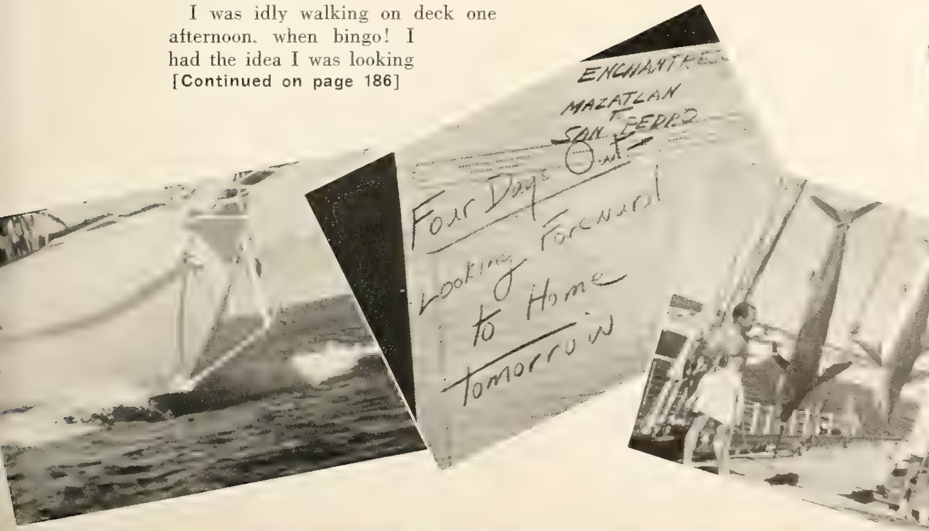
DO (Continued)	DON'T (Continued)
that you can get shots of work around the boat when there is time to direct the action.	busy crew when they have not time to get into decent light.
Keep parts of the ship in the foreground when you film subjects ashore.	Take hazy shoreline shots. (Wait until the vessel is close enough to the shore, to enable you to get some detail, or to include part of the ship.)
Take shots upward through the sails, to get the lovely blue sky.	Take shots of scenery, sky and so forth on cloudy days.

My final conclusion was to cut, cut and cut—then edit the film and cut some more. Brevity is the spice of movies—as well as of life.

These observations got me off to a start. A week later, I went on board, with some concrete ideas of what I wanted to film. Opportunities were everywhere. Color ran riot, and the only thing that I had to avoid was the temptation to loaf and to leave the camera in its case. I succumbed to the temptation the first day or so.

I was idly walking on deck one afternoon, when bingo! I had the idea I was looking

[Continued on page 186]



AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Utah competes With thirteen entries—six on 16mm. and seven on 8mm. stock—the Utah Amateur Movie Club, in Salt Lake City, recently has completed its annual contest for members' films. The pictures this year were judged in two classes (A for those filmers who had placed in a previous contest, B for those who had not), with the following results: Class A—*Wanted, A Life,* by Vaughan L. Hammond; *The Little Mountaineer,* by Celia and Kendall Taylor; *River Rats,* by Ted Geurts; Class B—*San Francisco Fair,* by M. W. Williams; *Rodger,* unidentified; *Her Gift for Santa,* by Mr. Geurts. The results were announced and the prize awards were made at the club's annual banquet, held in the Newhouse Hotel. Judges for the contest were James W. Moore, ACL, Kenneth F Space, ACL, and Laurence S. Critchell, jr., of the League's staff.

Binghamton ballots New officers for the Cinema Club of the Triple Cities, with headquarters in Binghamton, N. Y., have been elected and announced by that active unit as follows: Al Schmidt, ACL, president; Val J. Iversen, ACL, vicepresident; G. K. Crandall, treasurer; Paul Adams, ACL, secretary. Committee heads, already appointed by President Schmidt, are John L. Forrest, ACL, programs; Ralph Ruger, projection; L. A. Matteson, membership. The club will present its customary Gala Night program late this month.

Oakland host Prize pictures, dancing and other entertainment were mixed in judicious amounts, to comprise the recent Third Annual Ladies Night program, offered by the Oakland Motion Picture Club at the city's Claremont Hotel. At an earlier regular meeting, the club elected new officers for the current year, with Clyde Diddle returned as president; C. A. Barnett, ACL, vicepresident; Bert Pratt, secretary treasurer. Serving with them on the board of directors are Dr. F. Y. Lee, Virgil Muhler and Roger Blaine. Interested amateurs of the Bay community are invited to visit the club at its meetings, which are held on second and fourth Mondays, in the Coit Hotel.

Brooklyn invites The officers and members of the Brooklyn Amateur Cine Club, ACL, have extended a cordial invitation to interested amateurs in the metropolitan area, to join with them at the club's second annual screening of outstanding non theatrical films. The presentation will be given on the evening of April 26, in the St. Felix Street Playhouse, with a capacity of three hundred seats. Tickets, at fifty five cents each including tax, may be had on application to Charles H. Benjamin, ACL, vicepresident of the club, at 517 Flushing Avenue, in Brooklyn.

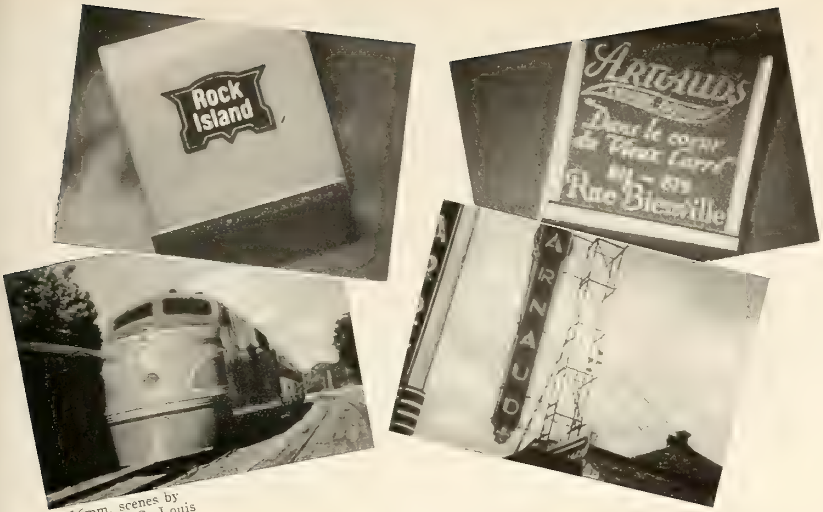
For Rockford Six films out of twelve entries were given awards in the late first annual contest for members' films, held by the Rockford Movie Makers, ACL, in Illinois. The grand prize was given to Elizabeth and Florence Roberts, ACL, for their Kodachrome interpretation of the State song, *Illinois;* equal awards went, in order, to Adolph R. Gustafson, for *One Day in October;* Florence Roberts, for *The A. B. C. Movie;* Mr. Gustafson, for *Negro Girls at Camp Rotary;* C. E. Carlstrom, for *Busy Fingers;* Harry Eggert, ACL, for *Brookfield Zoo.*

After an elimination judging by a committee of the club, the final places were determined by the consulting staff of the Amateur Cinema League. The club's cinema school, meeting monthly in the Hotel Faust, has proved to be a real success, with a record number of seventy six students in attendance at a recent session. A discussion of vacation filming problems, by Guy Bingham, and an analysis of film emulsions and exposure, by [Continued on page 190]

A M Hollenbach

• *Award winners of recent annual contest of Allentown (Pa.) Y.M.C.A. Cinema Club, ACL.*

• *At right, members of Cleveland Amateur Cinematographers at a recent annual dinner meeting.*



16mm. scenes by Norwood C. Louis

• *Frame enlargements of match book titles and of scenes that follow them.*

TITLED WITH MATCH BOOKS

Film's continuity is enhanced by novel aids

NORWOOD C. LOUIS

WHEN you returned from your vacation last summer and prepared to make an outstanding travelog from the scenes that you had shot, was titling a pleasure or a headache? If it was fun, then don't bother to read any further. However, if clever travel titles come hard for you (as they do for me and for a lot of other cine "fans"), then you may get some ideas from this article.

Travel movies, because they picture places that may be new to the film's audiences, may require a high percentage of title footage—as high as twenty or even thirty percent. That is a lot of uninteresting footage to include in a movie, especially if the titles are black and white and the rest of the picture is Kodachrome. In addition to this problem, if you are the average movie maker, you will have your nails down to the second knuckle by the time you have hatched something fresh and original for some twenty seven odd title cards.

During the past summer, I took a convention trip to Houston, Texas, by way of St. Louis; later, we visited New Orleans and returned to our home, in Iowa, in a leisurely, round about way—by ship through the Gulf of Mexico and the Atlantic Ocean to New York City. From there, we reached home by rail. I shot 1200 feet of film and got a lot of interesting material.

Before I left home, a friend of mine, who is an ardent collector of match books, asked me to pick up a few specimens for him during my trip. I obliged by "copping" a match book in every place where I stopped, including some interesting "night spots"; by the time I returned home, I had a suitcase nearly full of the things.

The first evening after I had reached home, some friends visited me, to ask questions and to listen while I told about the voyage. Strangely enough I had forgotten the name of that little shop on Washington Street and the club I visited on Tuesday night of the second week. Luckily, however, I had the match books that I had picked up, and in the lot I found a perfect record of practically all the places that I had visited. Right then and there I got the idea that they would make excellent titles for the movie—especially because they had such a variety of colors.

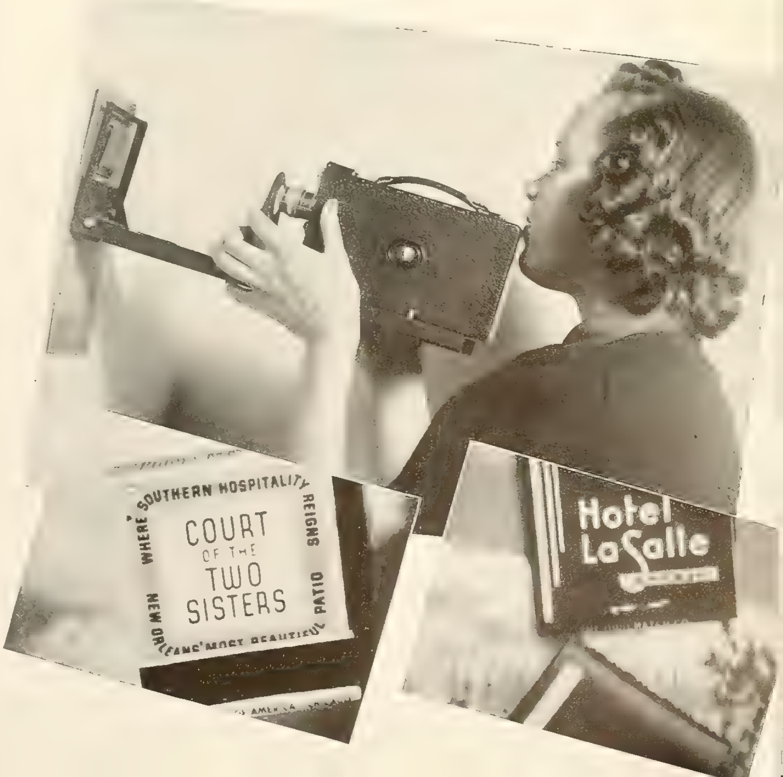
I was wondering what kind of background I should use for the match book covers, when I found, in a magazine, a color reproduction of a picture of blue sky, white clouds and windblown wheat. I clipped it out, spread it on a table and laid match books on it, in various positions, to discover the best effects.

I found that, while one match book cover would look best against a yellow portion of the picture background, another would look best against the blue portion, which represented sky. The picture was a large one, and it gave me a variety of colored backgrounds from which I could select the best.

My next step was to select the match books that could be used as titles in the film. When this was done, I filmed them in succession, each against some section of the colored background that I had chosen; I gave each the title footage that would be normal for the length of the legend on the match book cover.

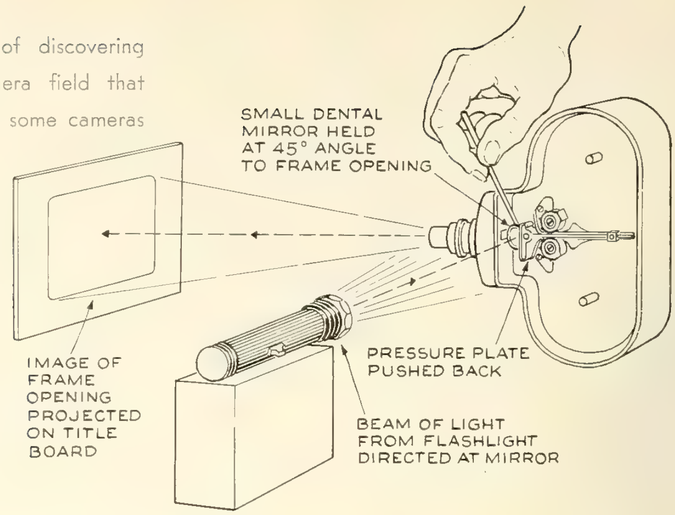
In filming the titles, I placed the picture background on a table and over this I placed the titler in a vertical position, moving the titler until its easel [Continued on page 193]

Henry Louis, ACL


WHERE SOUTHERN HOSPITALITY REIGNS
COURT OF THE TWO SISTERS
NEW ORLEANS' MOST BEAUTIFUL PATIO
Hotel LaSalle

• *Match book titles and a method of filming them in a titler.*

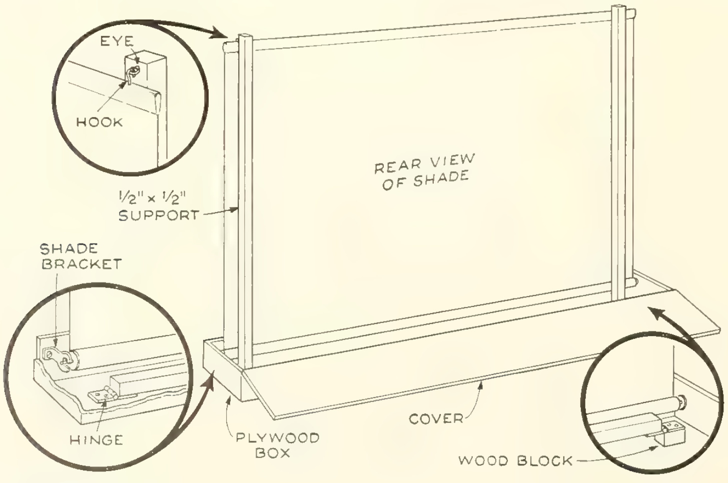
The Clinic


SMALL DENTAL MIRROR HELD AT 45° ANGLE TO FRAME OPENING
IMAGE OF FRAME OPENING PROJECTED ON TITLE BOARD
PRESSURE PLATE PUSHED BACK
BEAM OF LIGHT FROM FLASHLIGHT DIRECTED AT MIRROR

Method of discovering exact camera field that works with some cameras

KENNETH F. SPACE, ACL

Homemade screen Although many excellent and inexpensive portable screens are available, a few movie makers like to construct their own. A. J. Hill made the screen that is shown below, and he advises the following procedure, "First, determine the size of the picture that your projector will produce best. Then purchase a white rubberized window shade (the type that is used in bathrooms) of dimensions appropriate to the picture area. Fix the window shade brackets in a plywood box, so that the shade will unroll upward instead of downward. Behind the shade and at one end, fasten a half inch square wooden upright with a hinge, so that it can be folded into the box or raised erect. Attach a hook to one end of the screen so that it will loop through a screw eye which is placed in the top end of the upright. A similar upright is placed at the opposite end of the box, except that the hinged end is secured to a wooden block a half inch thick, so that, when both uprights are folded into the box, they will nest properly." The illustration here shows these construction details.



Home built screen made of a window shade

Non glare Some movie makers use shiny headed thumbtacks, to fasten titles to backgrounds. This procedure is not advisable, for the brilliant metallic surfaces of the tacks may reflect light into the camera lens; the light will fog the title scenes or make them gray and flat. This difficulty can be avoided if you paste black bicycle tape or black Scotch tape over the tack heads.

Title card alignment If the pressure plate of your camera can be moved back or if it may be removed safely, you can line up your title cards, by the method illustrated above. The side of the camera is removed, the pressure plate is pulled back and a small mirror (the type used by dentists is excellent for the purpose) is placed at an angle of forty five degrees, so that the light from a pocket flashlight will be reflected through the aperture to the title easel. It may be necessary to run the camera spring down, so that the shutter will be open.

The area illuminated on the title easel will show the exact field that the camera will cover. The outline of this area may be traced on the easel. If the setup is to be permanent, the camera and title easel should be fastened in position after the proper location has been found and after the outline of the enlarged camera aperture has been traced.

The mirror should be moved gently, to avoid scratching the aperture or pressure plates, but the angle at which it is to be held need not be exactly forty five degrees, to produce an image on the title board.—*W. W. Worthington, ACL.*

Label protection Emmons B. Bulson found that the lettering on his film storage cans, placed there to identify the contents, would soon rub off. "To produce a more permanent and legible label," he writes, "I print the title on a small slip of paper and attach it to the top of the reel can with a strip of transparent cellulose tape, slightly larger than the paper." We might add that ink or pencil writing on cans may also be protected by a coating of colorless nail polish.

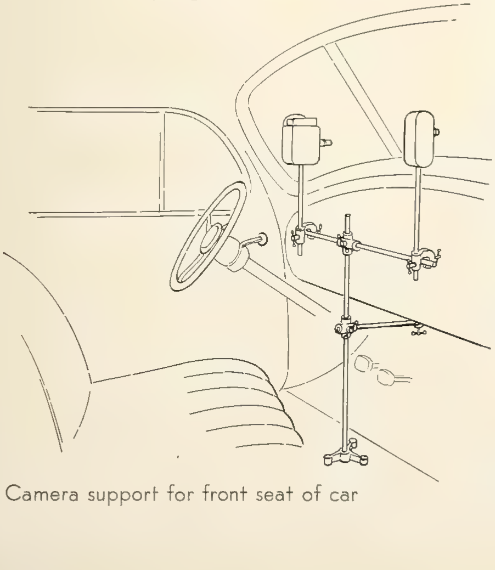
No color Occasionally one hears a movie maker complain that some of his shots are lacking in color, while others taken at the same time on the same roll of film are beautifully brilliant. Barring accidental overexposure, nearly all such cases can be

Technical comment and timely topics for the amateur

traced to lighting. Examination of the faulty scenes will show that the camera was pointed toward the sun, which procedure results in a dull, washed out picture. In some cases, back lighting works out quite well, but on the whole it tends to produce scenes that lack "snap" and brilliance of color.

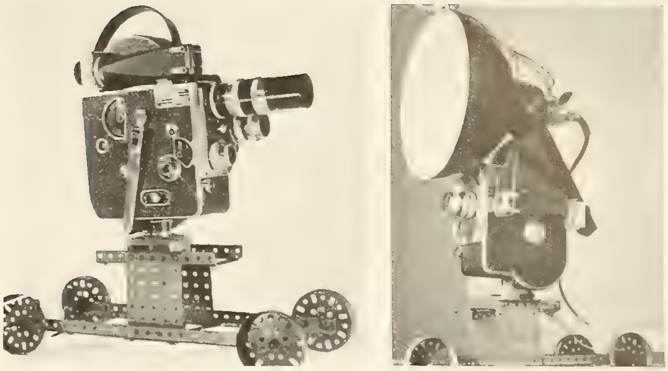
Solid car tripod In a letter recently received, E. L. Kelley, ACL, described a novel tripod which was designed to support two cameras in the front seat of an automobile, behind the windshield. "To construct such an apparatus," writes Mr. Kelley, "I obtained a test tube holder which was made of a half inch steel upright rod on a regular base, and this I placed in the center of the front compartment of the car. The rod was allowed to extend upward almost to the lower level of the windshield. To this upright rod was attached a regular double right angle clamp, of the variety to be found in any chemistry laboratory. To this double clamp was fastened another half inch steel rod, long enough to reach to the inner edge of the dash or panel of the car, where it was fastened with a single clamp.

"A half inch rod, fourteen inches in length, is supported by another double clamp to the upright. This crossbar holds two rods, eight inches in length, fastened by clamps. These rods were threaded at the tops, to fit into the tripod sockets of the cameras. Thus it can be seen that the camera or cameras may be adjusted up or down, by a quarter turn of the proper clamp. They may be turned completely around in either direction, or they may be tilted to any angle."



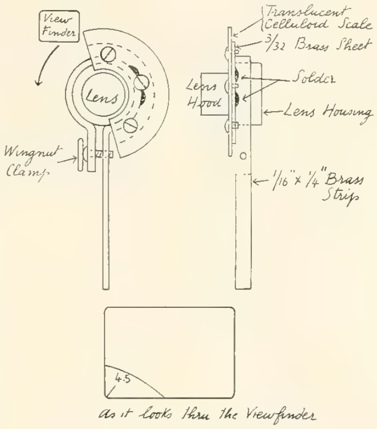
Camera support for front seat of car

Thomas J. Farkas, ACL



Camera dolly made of construction toy parts

Time saver If you want to check a diaphragm setting, while you are filming, or to change quickly from one opening to another, it is desirable to be able to observe the settings through the camera view finder. Robert E. Brock designed the device for his Filmo Double Eight that is shown here. With slight modifications in dimensions, it can be adapted to any movie camera. The dial, made of twenty weight translucent celluloid, frosted on one side, is mounted on the lens barrel over the diaphragm control ring, with the frosted side toward the camera. Turn the diaphragm to each stop in succession and mark the scale, by looking through the view finder and by making a diagonal pencil line on the celluloid, as indicated in the drawing. After each stop has been marked, the pencil lines are inked over for permanency. A second dial can be made, to show the focus settings. It is mounted upon the focusing ring and is marked in the same way. Both dials can be used without cutting off too much of the view through the finder.



A dial, visible in viewfinder

Dolly When he was filming the baby, Thomas J. Farkas, ACL, wanted to place his camera close to the floor and to move it along as the child walked. Some metal Meccano parts provided the materials, as we see here. A wide rubber band was placed around the outside of each wheel, to lessen any vibration as the dolly was pushed across the floor. Mr. Farkas also mounted a lamp on the dolly, so that he could follow the baby with both illumination and camera.

"Stills" Movie makers who carry still cameras on movie making trips can take pictures, to serve as title backgrounds. If black and white film is employed, one may have suitable enlargements made, on which the title can be lettered. In the event that color film is the choice, the procedure is to film the transparencies, rewind the film and then to shoot the titles which have been lettered in white on a black background.

The movie maker must have means of making ultra closeups, if he is to film these small slides. Since the slides can be observed only when light shines through them, they will have to be illuminated from the rear, but this lighting is done easily if you place them in front of a piece of opal glass behind which a flood bulb is placed. This even, rear illumination will produce brilliant color copies on Kodachrome.

Projector focus It is not good showmanship to allow the first scene or title of a film to be out of focus when it appears on the screen. Roger F. Miller felt the need of some automatic way of avoiding this difficulty. He decided to splice a short length of old title in the leader of each film. He sets up his projector and screen before the guests arrive. After threading the projector, he runs the film until the test title appears; then he focuses the projector and runs the film to a point just before the real main title. When he is ready for the show, he has only to snap on the switch, and the film begins, sharply focused.

"Fake" frost About this time of year, we are likely to look over our winter shots and to wish that we had a few additional scenes—

[Continued on page 188]

for better movies . . . indoors, outdoors . . . day or night . . . in color or sparkling monochrome . . .

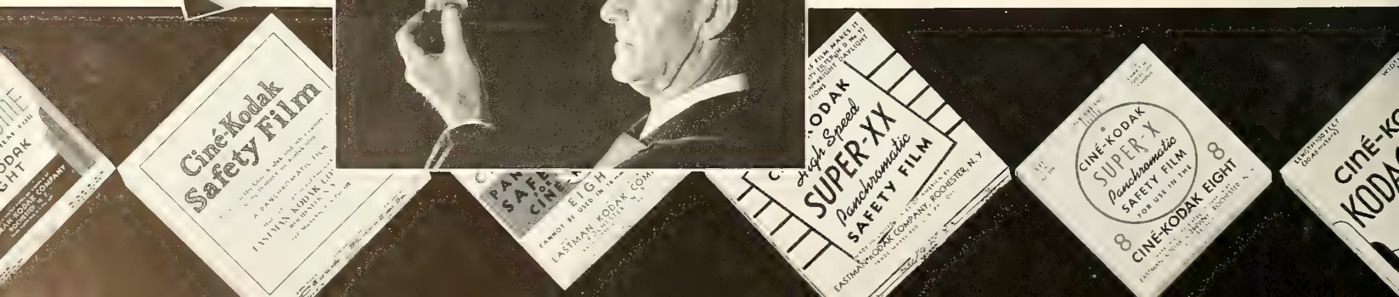
CINÉ

THERE'S no escaping it. Film, good film, is the root and beginning o every ciné success and satisfaction

And "good film" is another way of saying "Ciné-Kodak Film." Fo Ciné-Kodak Film offers uniformity reliability, beauty, and variety be yond the needs of merely good movie making. In itself it is an in spiration to better movies.

Kodachrome has become the

EASTMAN KODAK COM


Ciné-Kodak Safety Film
EASTMAN KODAK COMPANY
Ciné-Kodak
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
EASTMAN KODAK COMPANY, ROCHESTER, N.Y.
CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
FOR USE IN THE
CINÉ-KODAK EIGHT
8

KODAK FILM

ost famous of Ciné-Kodak Films
ecause of its mastery of the world
color. But don't forget that there
e black-and-white Ciné-Kodak
lms of remarkable beauty and
uality, both 8 mm. and 16 mm.
Change of pace" is good showman-
ip, when it's neatly, logically
andled. With Ciné-Kodak Film, it
eed never mean a letdown in
eauty, clarity, and quality.

NY, ROCHESTER, N. Y.

CINÉ-KODAK FILMS

Kodachrome—8 mm. & 16 mm.

KODACHROME is the film that has given movie makers mastery of the world of color, indoors or out. A remarkable, beautiful, easy-to-use film, available in two types—regular for daylight movies and Type A for movies by Photoflood light. *16 mm.*—200-ft. roll (Rochester only), $16; 100-ft. roll, $8; 50-ft. magazine, $4.65; 50-ft. roll, $4.30. *8 mm.*—25-ft. magazine, $3.75; 25-ft. roll, $3.40.

16 mm. Black-and-White Film

SUPER-X. Here's a brilliant panchromatic film, fully deserving of its great and constantly growing popularity. Fast enough for indoor work if need be, its major use is in exterior filming. Fine in grain, sparkling in quality. 200-ft. roll (Rochester only), $12; 100-ft. roll, $6; 50-ft. magazine, $3.50; 50-ft. roll, $3.25.

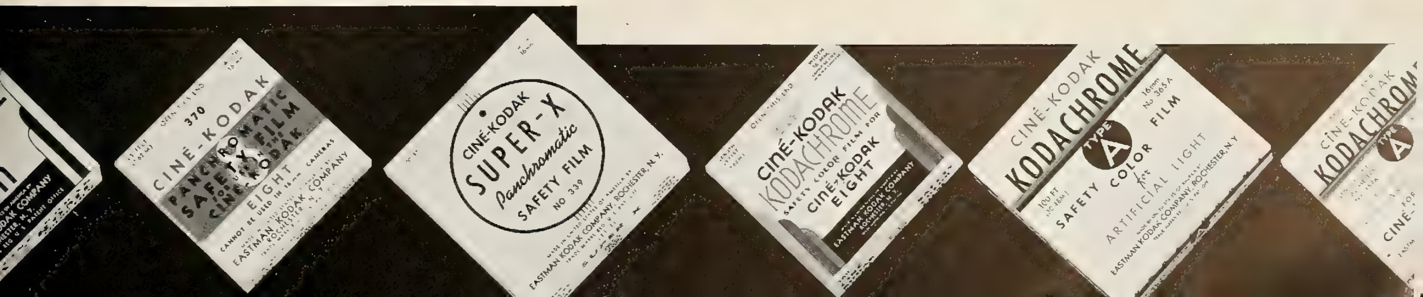
SUPER-XX. This, of course, is the speed film, especially suited for movies indoors by artificial light or outdoors in poor light. Excellent general quality in addition to great speed. 200-ft. roll (Rochester only), $13.50; 100-ft. roll, $6.75; 50-ft. magazine, $4; 50-ft. roll, $3.75.

SAFETY "PAN." A relatively slow film of good quality, often preferred for titles and incidental shots. In 100-ft. rolls only, at $4.50 each.

8 mm. Black-and-White Film

SUPER-X. This is the 8 mm. speed film, amply fast for indoor work. Fine grain, of course, is of first importance in all 8 mm. work. In 25-ft. magazine, $2.50; 25-ft. roll, $2.25.

"PAN." This is the original, fine-grain, wide latitude 8 mm. film. A superb film at an economy price—$2 per 25-ft. roll.


CINÉ-KODAK
PANCHROMATIC SAFETY FILM
EIGHT
EASTMAN KODAK COMPANY
CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM FOR
CINÉ-KODAK EIGHT
CINÉ-KODAK
KODACHROME
TYPE A
SAFETY COLOR FILM
ARTIFICIAL LIGHT
CINÉ-KODAK
KODACHROME

for better movies . . . indoors, outdoors . . . day or night . . . in color or sparkling monochrome . . .

CINÉ-KODAK FILM

THERE'S no escaping it. Film, good film, is the root and beginning of every ciné success and satisfaction.

And "good film" is another way of saying "Ciné-Kodak Film." For Ciné-Kodak Film offers uniformity, reliability, beauty, and variety beyond the needs of merely good movie making. In itself it is an inspiration to better movies.

Kodachrome has become the most famous of Ciné-Kodak Films because of its mastery of the world of color. But don't forget that there are black-and-white Ciné-Kodak Films of remarkable beauty and quality, both 8 mm. and 16 mm. "Change of pace" is good showmanship, when it's neatly, logically handled. With Ciné-Kodak Film, it need never mean a letdown in beauty, clarity, and quality.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

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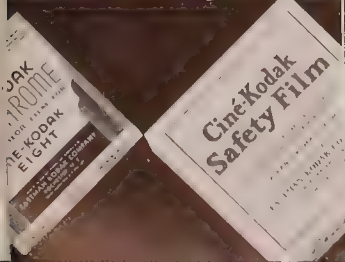
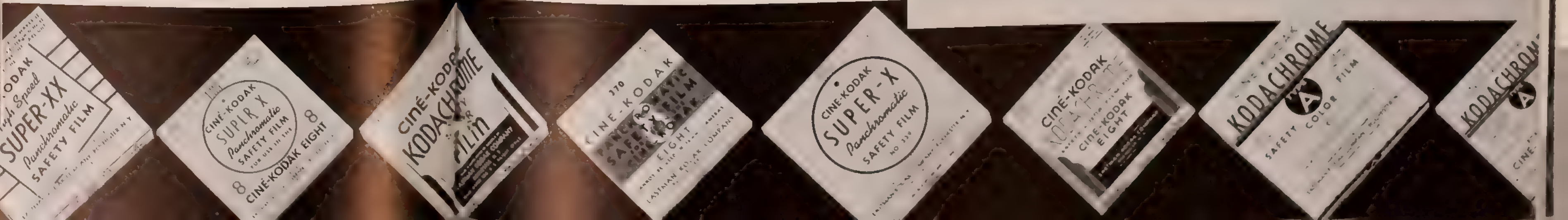
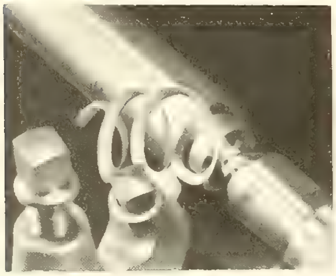

Kodachrome
Ciné-Kodak Eight


Ciné-Kodak Safety Film
Ciné-Kodak High Speed Super-XX Panchromatic Safety Film
Ciné-Kodak Super X Panchromatic Safety Film
Ciné-Kodak Eight
Ciné-Kodak Kodachrome Film
Ciné-Kodak Panchromatic Safety Film
Ciné-Kodak Super-X Panchromatic Safety Film
Kodachrome Safety Color Film
Kodachrome

FILMS YOU'LL WANT TO SHOW

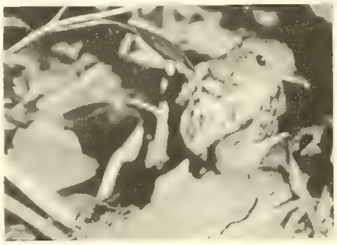
Non theatrical movie offerings for substandard projection

■ *The Gay Desperado*, 16mm. sound on film, running time, eighty seven minutes, is a rollicking musical story told in a setting below the Rio Grande. The singing star is Nino Martini, whose operatic achievements are well known. In the supporting cast are Ida Lupino and Leo Carillo. This highly entertaining subject is distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City.



■ *Elementary Operations on the Engine Lathe*, one reel, 16mm. sound on film, black and white, is released by Eastman Classroom Films, Rochester, N. Y. Recommended for schools that desire the benefit of a visual aid in teaching shop practice, this film is excellently planned.

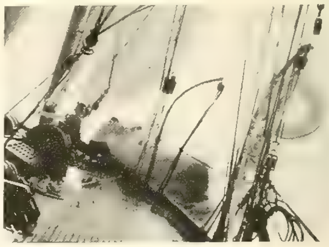
■ *This Spanish Speaking World*, one reel, 16mm. sound on film, is produced and distributed by Garrison Films, Inc., 1600 Broadway, New York City. Intended primarily as an introductory film in the study of the Spanish language, the subject traces graphically the spread of Spanish influence from the Iberian peninsula to the Western Hemisphere, and it seeks to familiarize one with the wide variety of people to whom Spanish is a native tongue. This film is said to be the first of a new series devoted to Hispanic American relations.



■ *Know Your Birds*, Series 1 and Series 2, each 200 feet, 16mm. color, produced and exclusively offered by Heidenkamp Nature Pictures, 538 Glen Arden Drive, Pittsburgh, Pa., are two unusual films for the nature lover and the ornithologist. These subjects are sold separately or together as a unit. Series 1 involves the thrush family and treats of the robin, bluebird and wood thrush, while Series 2 shows the behavior of the titmouse family, consisting of the titmouse, chickadee and nuthatch. It is planned that other families, including woodpeckers, swallows, warblers, wrens and so forth, will be covered in future releases.

■ *Sky Defenders*, four reels, 16mm. sound on film, black and white or color, released by the Filmosound Library, Bell & Howell Company, 1801 Larchmont Avenue, Chicago, is a fascinating story of the building of Uncle Sam's expanded Air Corps, with emphasis on the training of flying cadets. Thrilling acrobatics, close formation flights and a simulated bombing attack reveal the application of flying to the defense of America. The producer is Canfield Cook, whose flight experience began when he was in the World War.

■ *Roamin' in Scotland*, one reel, 8mm. and 16mm., the latter in sound or silent versions, is for outright sale by Castle Films, Inc., 30 Rockefeller Plaza, New York City. This subject aims at giving a good representative idea of the pictorial aspects of Scotland. Here are shown the heather covered slopes and thistled moors, the land of Robert Burns and Sir Walter Scott. Included is a sequence of Edinburgh Castle, associated with the tragic career of Mary, Queen of Scots. Other sequences show the home of John Knox and the birthplace of Andrew Carnegie.



■ *Away With the Wind*, one reel, 16mm. sound and silent, also 8mm., released by Official Films, 330 West 42nd Street, New York City, is a water sport subject in this company's Sport Beams series. The film depicts salt sea sailing in all its exciting aspects, with yacht racing featured. There is also hydroplane speeding, with interesting sequences of this dangerous sport. Thrilling shots of surf riding in Honolulu find a place in this reel, too. A feature is the performance of Sir Malcolm Campbell and his famous *Blue Bird 2nd*.

6mm scenes by Spot
ilm Productions, Inc

RURAL SCOUTING
4-H CLUBS

• Frame enlargements from 16mm. sound on film color movie, *Rural Scouting.*

PRACTICAL FILMS

LAURENCE S. CRITCHELL, jr.

New Scout Film

The extraordinarily beautiful 16mm. frame enlargements on this page come from a new production for the Boy Scouts of America, entitled *Rural Scouting.* Made by Spot Film Productions, Inc., from a scenario by Arthur L. Gale, ACL, editor of MOVIE MAKERS, and filmed by Sherman Price, *Rural Scouting* is 600 feet of 16mm. sound on film Kodachrome. It tells the story of how the American Scout movement has been adapted for boys who live in small communities or alone on farms. The film is available from the Boy Scouts of America, 2 Park Avenue, New York City, for a small rental charge, and it is being used, like its predecessor of last season, *The Scout Trail to Citizenship*, to better the public understanding of the entire Scout movement.

Notable features of this new production are the experimental visualizations of concepts which underlie rural Scouting, such as the lap dissolve introduction, in which cities give way to towns, towns to villages and villages, finally, to the land itself. Also notable, and of special interest to amateur movie makers, was the use of reflectors in many of the outdoor scenes. The result is a noteworthy tonal quality on the Kodachrome stock, that particularly lends itself to duplication.

Plans are already under way for a third production this coming summer, *Senior Scouting*, which will continue the program of non theatrical films launched by the Boy Scouts of America a year and a half ago.

Indians in Canada

The Reverend Father Louis Roger Lafleur, of L'Association Missionnaire de Marie Immaculée, Montreal, Canada, has just completed an unusual and stirring motion picture that deals with the Indian tribes who live in the remote northern part of the Province of Quebec. Traveling 2500 miles by boat, canoe and railroad, Father Lafleur spent four months in this wild region and brought back with him 2400 feet of 16mm. Kodachrome. This footage has been edited to 1600 feet of film, entitled *Mon Rêve*, and it deals with the dream of a child who wants to become a missionary to the Indian tribes. Father Lafleur intends to use the film for lectures in Canada, with an English version for distribution in the United States.

The non theatrical movie as used for various purposes

"I should like to say," said Father Lafleur on a recent visit to the League offices, "that I have learned everything I know about making movies from the ACL—from its textbook and its service departments. I am very grateful." Father Lafleur has given more than 500 lectures in Canada in the last four years, accompanying all his talks with 16mm. motion pictures.

English Literature Lacking

In a recent survey which was conducted by the League, visual educators throughout the country reported that the greatest lack of subject matter for visual education lay in the field of English literature, with a need for simple, inexpensive films about classic literary subjects. Some of the other objections drawn against available material mentioned the poor technical quality of many free films, the overabundance of subject matter in single reels, the lack of films for elementary levels and the lack of movies about social science.

Wyandotte Schools Produce

"We have prepared and are planning," reports H. L. Smith, of the Roosevelt High School, Wyandotte, Mich., "films intended to be shown to the general public in our local community, for the purpose of acquainting parents and other interested persons with the educational opportunities and activities in our local school systems." At the present time, the pupils of the schools, under Mr. Smith's direction, are making a 1600 foot, 16mm. black and white film, as yet untitled, to show the health activities which are carried on in all grade levels in the Wyandotte schools.

Coaching Films

George Sauer, head coach of football at the University of New Hampshire, has been using [Continued on page 188]

Courtesy Port Chester Daily Item

Classroom screening in the Greenwich, Conn., school system

SETTING UP A SCHOOL FILM SYSTEM

A complete plan for your own school

ELEANOR D. CHILD AND HARDY R. FINCH

IN MANY communities, a complete program for audio visual work in the schools has developed from the initiative of one parent, teacher or student. In visual education, as in all new developments, one person alone can start the ball rolling. But the ball will stop rolling or will go off its course, unless a guiding hand steers it judiciously and does a heap of pushing on the upgrades.

In many schools, parent teacher organizations have done much of the pushing. They have become convinced that their surplus funds can be spent most advantageously on a projector, screen and film purchases or rentals. For example, in the New Rochelle, N. Y., school system, parents have taken turns rewinding and repairing films, fixing new exhibits for the school museum and arranging class trips.

In other places, a teacher has done such a fine job with classroom films that the school board has bought additional equipment and has put this person in charge of the program for the entire school system.

Students themselves may be the prime movers. In Manhasset, Long Island, N. Y., a group of students arrange with teachers for each film showing, make recommendations as to equipment purchases and preview films, to discover which would be suitable for school needs.

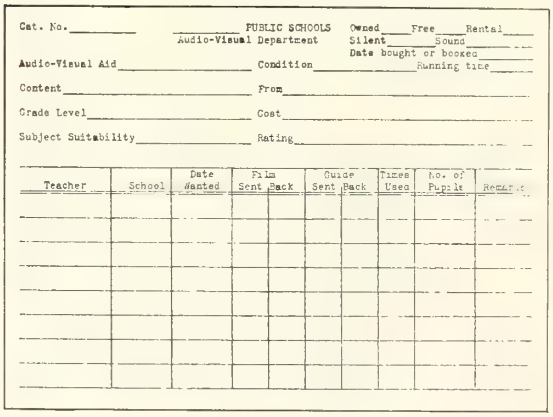
A good way in which to start a visual program in a school is to gather and to present information on what other communities have done. Well organized departments in neighboring systems may be visited. Books and articles on the subject should be studied carefully. Another way to start a visual program is to get one teacher to demonstrate an effective teaching job with a series of films. This person will act as a selling agent to other instructors, to the principal and to the superintendent.

Somebody must set up a workable system for the administration of a school wide program. The various makes of equipment must be investigated; from the thousands of educational films on the market, the few best must be discovered; people must be taught to run the necessary machines; teachers must be taught to use the films most effectively; and significant records must be kept, to guide future developments.

All this business may be transacted most efficiently, by establishing a separate visual educational department in the school. The person in charge of such a department should have a thorough understanding of the curriculum, from kindergarten through high school. He must be a "good mixer," well liked by the teachers with whom he will deal. He must be respected by the principal, superintendent, school board and the rest of the community.

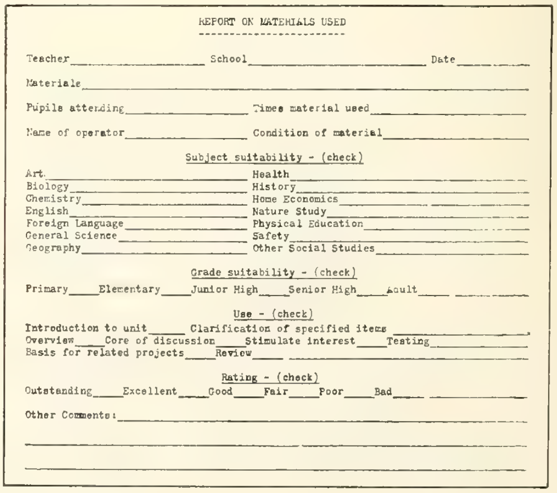
He must show enthusiasm for his work, yet be so well balanced that he will not be termed a "crackpot," with new fangled, impractical ideas. He must have the fire to inspire others to do excellent work, combined with unlimited pa-

- *Below, form for schedule of showings of a film. This may be written on blackboard or mimeographed. At right is form for record card for each individual film.*



Cat. No.__________ __________ PUBLIC SCHOOLS Owned____Free____Rental____
Audio-Visual Department Silent______Sound______
Date bought or booked______
Audio-Visual Aid________________ Condition______________Running time______
Content__________________ From________________________
Grade Level________________ Cost________________________
Subject Suitability____________ Rating________________________

Teacher	School	Date Wanted	Film		Guide		Times Used	No. of Pupils	Remarks
			Sent	Back	Sent	Back			



REPORT ON MATERIALS USED

Teacher______________ School____________________ Date_______
Materials____
Pupils attending______________ Times material used________________
Name of operator______________ Condition of material________________

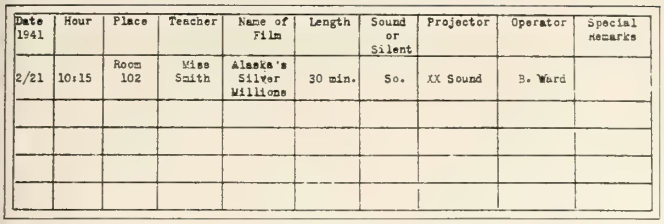
Subject suitability - (check)
Art____________________ Health____________________
Biology__________________ History____________________
Chemistry________________ Home Economics________________
English__________________ Nature Study__________________
Foreign Language____________ Physical Education______________
General Science____________ Safety____________________
Geography________________ Other Social Studies______________

Grade suitability - (check)
Primary____Elementary____Junior High____Senior High____Adult____

Use - (check)
Introduction to unit_____ Clarification of specified items__________,
Overview____Core of discussion____Stimulate interest____Testing________
Basis for related projects____Review____

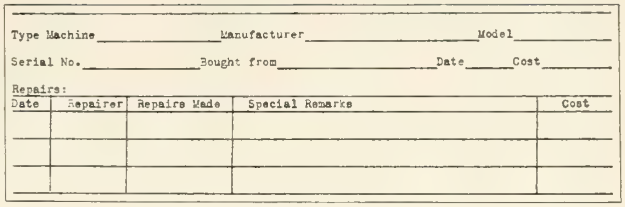
Rating - (check)
Outstanding____Excellent____Good____Fair____Poor____Bad____

Other Comments:______________________________________



Date 1941	Hour	Place	Teacher	Name of Film	Length	Sound or Silent	Projector	Operator	Special Remarks
2/21	10:15	Room 102	Miss Smith	Alaska's Silver Millions	30 min.	So.	XX Sound	B. Ward	

• *A form which makes it easy for a teacher to report on films.*



Type Machine ________ Manufacturer ________ Model ________

Serial No. ________ Bought from ________ Date ____ Cost ________

Repairs:

Date	Repairer	Repairs Made	Special Remarks	Cost

• *This form will enable visual education department to keep record of each projector.*

tience. He must have business acumen, to deal with enthusiastic equipment salesmen, to see that the school is treated fairly, when repairs on machines must be made, and to keep the routine of his office running smoothly.

Yet he must be a scholar and an educator who understands classroom problems. He should be able to make simple mechanical repairs on equipment. It would, of course, be difficult to locate a person who has so many virtues. However, it is imperative to find for the program a director who has the greatest possible number of these qualifications.

At the outset, a committee should be formed, to help the head of the visual department. If the system contains several schools, teachers from each building should be chosen. The committee should represent each grade level, from kindergarten through high school; its members should be teachers of different subjects. These teachers should be popular with their colleagues and should have the initiative to spread the use of audio visual materials in their separate schools. They should make decisions on large purchases and on policies.

Not until the departmental structure is completed can a system hope to have a visual program that will meet the needs of the student as he progresses through the school years. Left to the initiative of individual teachers or schools, the program is likely to become spotty and poorly balanced.

Here are some suggestions which have been found useful in helping newly formed visual committees and directors to meet the problems of such a program. Sixteen millimeter is the standard size of film for school motion pictures. A projector should be bought only after a dealers' competitive demonstration has brought out the relative values of all the machines available. In this demonstration, each dealer should use the same film; an old one that has the sprocket holes slightly enlarged is better.

If possible, the film should have a sound track that has music, a male voice and a female voice. The projectors should use bulbs of the same wattage. For auditoriums, a 1000 watt bulb may be used; for ordinary classrooms, a 750 watt bulb is sufficient. The machine purchased should be of sturdy construction. Its lens should have a speed of approximately $f/2$ or faster. The machine should be easy to thread. Without the loud speaker unit, it should contain everything necessary for silent projection. From other school systems, information can be gathered about the frequency of the need of repairs for various makes of projectors and the relative cost of such repairs. It is well to list the advantages and disadvantages of the machines which are examined, in separate columns, and to weigh all the points. A book about projectors, soon to be published by the Committee on Scientific Aids to Learning of the National Educational Association, should be very helpful as a guide.

The screen should roll into a metal or strong wooden case, to protect it from dust and wear. If the screen is to be used in many rooms, a tripod model will be found to be the most adaptable type; it should have strong legs; it should be able to be raised easily to a height of approximately eight feet; yet it should not be top heavy.

The size of the screen will depend upon the measurements of the room. To determine the approximate screen size, set up a projector in the rear of an average sized classroom, then measure the area of light thrown on the wall at the front of the room. In a classroom that is twenty feet deep, a thirty nine by fifty two inch screen is efficient.

Classrooms should have dark shades that fit the windows, so that light will not enter the room. Some schools own dark shades or draperies that may be taken from room to room, but this solution usually involves considerable trouble. To have a successful visual program, the best projection conditions should be provided, and setting up equipment and arranging the room should require the minimum of effort from the teacher.

Many schools have decided that the best answer to these problems is to use a special room for all film showings. With very little expense, a room may be outfitted so that projection efficiency is greatly increased. This room should have tablet arm chairs, so that students may take notes. A screen of the simple roller type, without a tripod, may be hung permanently in the front of the room.

A light partition may be built across the rear of the room, to hide projectors from view and to deaden their noise. All repair apparatus may be kept here, and the place may be used as a general visual aid workshop. A simple wiring system will make it possible to control house lights, either from the booth or from the main part of the room. A buzzer may be rigged so that the teacher can signal the booth when she wants the film stopped and started. (A buzzer helps greatly, too, when slides or film strips are being shown.) Important, also, is a ventilating system that will keep the room well aired while the shades are down. A small electric fan that brings air from the outdoors, such as that used in many kitchens, is easy to install and is very effective.

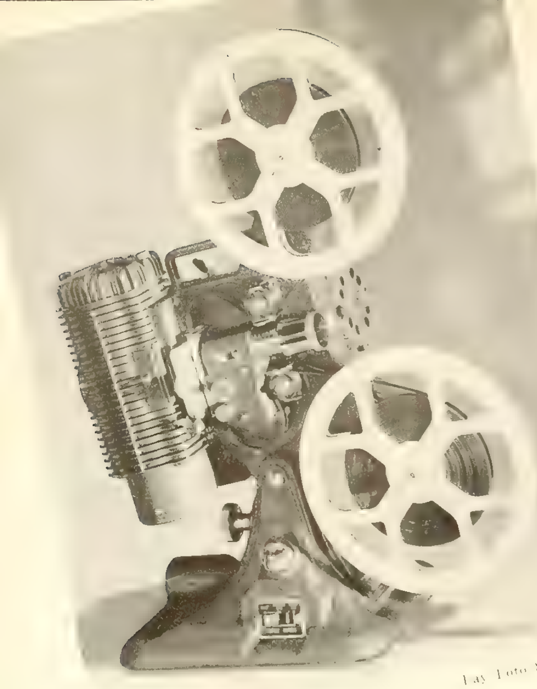
A splicer and rewind arms are essential. The splicer should be sturdy and so easy to use that a break can be mended rapidly. Dry or wet scrapers and straight or diagonal cuttings are equally approved. The rewind arms should be able to take 1600 foot reels. The whole outfit should be so sturdy that it will not wobble when large reels are wound quickly from one side to the other.

A viewer is a big asset, because, with it, one can see at a glance whether the film is going to be right side up in the projector and whether the two ends of a broken film are in correct placement for splicing. If the school is going to produce films later, this will be an indispensable item.

Extra projection lamps, exciter bulbs, extension cords, reels, film cement, a film cleaner and other minor items should be bought in sufficient quantities to meet a year's demands. For economy, a gross order for the entire system should be placed in June, to be delivered when school opens in September.

The H. W. Wilson Educational Film Catalog (960 University Avenue, New York City) is a very useful aid in the selection of motion pictures. It supplies synopses of thousands of movies, rates many of them, gives approximate age levels and lists prices and distributors.

Whether to use free films, to rent or to buy films is a problem that faces every school. If the school system contains over three or four thousand students, it will be most advantageous to build up a library of films that cover the main areas studied by large groups of pupils—health, transportation, coal, oil, food, history, nature, foreign countries and the like. Many fine films on industries may be obtained free. Films for use in foreign language classes and other small groups, unless the system is [Continued on page 184]



New Keystone A-8, 8mm. projector has lamp of 750 watts

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NEWS OF THE INDUSTRY

Answers the query, "What's new?" for filmer and dealer

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Versatol The recent contest, conducted by the Da-Lite Screen Company, Inc., 2723 North Crawford Avenue, Chicago, Ill., to select a name for its new "3 in 1" screen, has been concluded. The first prize of $200.00 was awarded to Merle C. Swanson, of Jamestown, N. Y., for the name, "Versatol," which will henceforth be the name of the new screen. Its new name is particularly appropriate, as the screen will stand on the floor on its own tripod, it will hang on a wall or it may be placed on a desk or table. Two Versatol sizes are offered: a screen surface of thirty by forty inches, at $7.50, and one of forty by forty inches, at $10.00.

Ektra accessories The new precision 35mm. miniature camera, the Kodak Ektra, made by Eastman Kodak Company, Rochester, N. Y., now has special accessory items. These include a flash synchronizer, which operates through the cable release opening of the camera and which needs no special adjustment to synchronize with shutter speeds as fast as 1/500; Ground Glass Focusing Back, which is attached to the camera just as is the Magazine Back, providing a ground glass panel of extremely fine texture and a self erecting magnifier for critical focusing; the Close Range and View Finder, for focusing with the 50mm. *f*/1.9 Ektar down to one and one half feet (ten inches when a Porta supplementary lens is used); a special Tripod Clearance Head, which raises the camera a short distance above the tripod head and which allows opening or removing the Magazine Back without detaching the camera from the tripod, and a High-Low Angle Finder, which permits the Ektra to be used conveniently at waist level. This device slips into the universal accessory bracket on top of the Ektra and retails at $15.00.

The flash synchronizer sells at $17.50, the Ground Glass Focusing Back at $25.00, the Close Range and View Finder at $40.00 and the Tripod Clearance Head at $1.25.

Craig dryer A novel roll film dryer, which easily could be used for short lengths of motion picture film, is featured by Craig Movie Supply Company, 1053 South Olive Street, Los Angeles, Calif. The device consists of a drum on which the film is wound. This is held directly over a steel cabinet which emits a current of warm, dry air through a grill as the drum revolves. This air current provides uniform drying of the front and back of the film. Sturdily built, the outfit sells for $19.95, complete.

Filmosound news The steady growth and increasing value of Filmo Library subject offerings are well attested by the useful classifications found in the organization's new film catalogs, some recently issued and some in preparation. The fifty two page Educational Catalog, now available, describes a thousand films suitable for teaching purposes. They are mostly short (three reels or less) and are classified according to subjects and subject subdivisions.

The Recreational Film Catalog lists features and shorts particularly suitable to entertainment purposes, including Hollywood releases, with well known stars, comedies, serials, cartoons and so forth. The Religious Film Catalog, to be announced shortly, will include motion pictures of Biblical stories and others of religious import. There is also in preparation a Utilization Digest Catalog, which will list educational film library material from different viewpoints. There will be grade level and subject suitability classifications, as well as a quality evaluation of each film. All schools possessing motion picture equipment may secure copies of these catalogs without charge, by addressing the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

A new series of school made handicraft films is now offered by the Filmosound Library, as is also a lecture film series by well known public figures in history, astronomy, travel and similar subjects.

Announcement has recently been made that all Filmo silent 16mm. projectors now purchased will run either sound or silent film; this is a great convenience for the inspection of sound film when the regular sound projector is not immediately available.

New Albert specialties Table top photography and cinematography are served well by two new diminutive tripods, the Albert and the Royal Midget, offered by Albert Specialty Company, 231 South Green Street, Chicago. The Albert is solidly constructed, with handle controlled tilt top, and sells for $3.50. The Midget, simpler in design, sells for $1.95.

Recent, important improvements, made upon the well known Albert Royal Tripod, a sturdy, full sized camera support, include a new plastic head cap, which is said to improve the appearance and to provide a non slip camera base, and a new type of adjustable camera screw, which can be lengthened or

[Continued on page 192]

What is color temperature?

[Continued from page 165]

can be referred to as differences in color temperature.

Color temperature can be expressed in degrees, just as we express the temperature of air and water in degrees Fahrenheit. In the case of color temperature, the measuring system is expressed in degrees Kelvin.

The Kelvin system was named after Lord Kelvin, who was an early pioneer in work relating to temperature scales. The Kelvin scale, devised by him, is 273 degrees higher than the centigrade scale commonly used by the scientist. A temperature of 2000 degrees centigrade would become 2273 degrees Kelvin.

We are all familiar with the behavior of an iron poker when we place it in a fire. At first, it glows with a faint red color, perhaps the color of the sun just before sunset on a hazy day. As the fire becomes hotter, the color of the poker changes from red to orange and then to yellow; as the temperature is raised still further, the poker appears to be white hot. (While it probably is not actually white, it appears so to the eye, because of the color contrast.)

At first, the poker radiates only red light. As it becomes hotter, it radiates orange and then yellow light. Raising the temperature still further causes it to radiate some blue light, which gives it the whitish appearance.

When the temperatures of other materials, such as tungsten and carbon, are raised, the same principle applies. If the color spectrum emitted by a hot body is continuous, it can be defined in terms of color temperature at so many degrees Kelvin.

Light sources which do not have a continuous spectrum cannot be referred to in this same manner. Fluorescent lamps and neon lights, for example, are of this class. However, they may be defined in approximate or equivalent color temperatures.

An ordinary forty watt, 115 volt vacuum tungsten lamp has a color temperature of about 2600 degrees Kelvin when it is operated at its rated voltage. Photoflood lamps are really tungsten filament lamps which are overvolted—that is, they contain enough filament area to burn at the same color and same intensity as does a domestic tungsten lamp, if they were to be used on a sixty four volt line. But, when a sixty four volt filament is burned on a 115 volt line, the filament is overvolted and becomes hotter; thus it emits more energy in the blue region of the spectrum than does the ordinary tungsten lamp and it consequently produces a higher color temperature. Of

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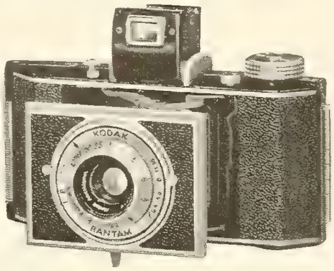

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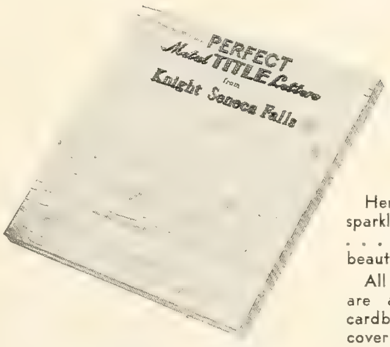

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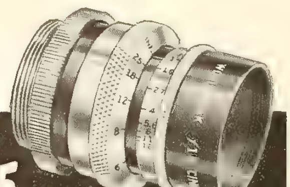

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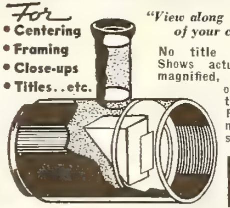

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course, this shortens the life of the lamps, but their loss of life is more than compensated for by their increased usefulness in movie making.

If the earth had no atmosphere and if there were no clouds or haze, the sun would have a uniform color temperature from sunrise until sunset. It would then be a simple matter to "color balance" a film, such as Kodachrome, to this light and to obtain perfect color pictures at any time during the day. Since this is not the situation, we must accept the differences in color which are caused by the atmosphere and the tiny particles of dust and water vapor suspended in it.

All radiant energy, such as light from the sun, is propagated in wave form, and each wave is of a different color. If we pass a ray of sunlight through a prism, we see the color spectrum—red, orange, yellow, green, blue and violet. The red rays are the longest, the violet the shortest. (See Fig. 1.)

When the sun is overhead, its rays pass directly through the atmosphere. The tiny particles of dust and water vapor in the atmosphere scatter some of the blue and violet light, to give the bluish color to haze. The sky itself appears to be blue, because the molecules of the air themselves scatter blue light. At the time of sunrise and sunset, the sun's rays pass through a thicker layer of atmosphere, scattering not only the blue and violet, but some of the green as well. (See Fig. 2.)

This thick layer allows only the longer rays of red and orange to pass through the atmosphere, to be observed on the earth, and that is the reason why the sun appears to be red or orange when it rises or sets. In Fig. 3 are shown the relative color temperature values for light sources generally used in movie making.

Of the variables associated with sunlight, the bluish color of the sky probably causes the greatest amount of distortion in color scenes. Blue from the sky is reflected on water, snow, macadam roads, tar roofs, chromium parts of automobiles, railroad tracks and windows and into the shadows of most subjects, particularly those which face toward the north. Often, the entire subject may be illuminated with light from the north sky. When this illumination occurs, there will be a bluish cast over the entire Kodachrome scene. On the other hand, a Kodachrome shot will have a reddish cast, if it is exposed in sunlight near the time of sunset.

An interesting thing about our interpretation of these bluish and reddish colors which appear on film is that we usually blame the film, rather than give it credit for being so carefully made and so well color balanced that it will record all these delicate differences in color.

Our chief difficulty lies in the fact that we have never trained our eye and brain mechanism to detect significant changes in color in nature. Nor have we trained our brain to retain an accurate impression of color for a sufficient length of time, to be able later to compare the finished color picture with a mental impression made of it at the time the scene was filmed.

Rather, we have trained our minds to make certain compensations or adjustments for differences in color. In this way, we can see things as we want to see them, rather than as they are.

For example, if we see a white dress or suit in daylight, we immediately know that it is white when it is viewed by sunlight—our standard of white light. Now, if we view these same garments indoors in the light of regular domestic tungsten lamps, at first they may appear to be a yellowish white, but, after a few seconds, our brain subjectively compensates for the yellow of the tungsten and remembers or interprets the color of garments to be that which they had in daylight.

A film which is color balanced for a certain color temperature does not make any subjective compensation as does the brain. If a color is on the bluish, reddish or greenish side, the film records it as such.

It is possible, of course, for the brain to make subjective compensations when one views color pictures.

If all the scenes viewed are off color slightly, and to the same degree, and if the same color predominates, then subjective compensation is almost automatic. But, if one scene on the screen is off color balance and it is on the blue side, and if the one that immediately follows it is off color balance to the red side, the sudden change directs attention to the shift in general color, and mental or subjective compensation is difficult.

One must bear in mind that, in most instances, some differences may, and usually do, exist between the motion picture and the mental image. Since the color balance of the picture image is based upon well founded scientific principles and can be controlled to a large extent, it seems that it would be far safer to rely upon the color picture record than upon our mental impressions.

We must remember, too, that the daylight type of Kodachrome film is color balanced for average noonday light. The sun has an average color temperature of about 5400 degrees K, the blue sky surrounding the sun may have an equivalent color temperature of from 8000 to 10,000 degrees K, or higher; so, daylight Kodachrome film is color balanced to a mixture of direct sunlight and blue sky.

If this mixture swings to the red or blue side, we may make certain mental compensations in viewing a scene, but the film makes no compensations and records the color as it is at the time.

Type A Kodachrome film is color balanced for Photoflood lamps, or at about 3450 degrees K. If line voltages could be maintained at a constant level and if lamps did not change or become blackened with age, color temperature control with artificial light would be simple.

But line voltages do vary, lamps do blacken and many other things can happen, to affect the color temperature of tungsten lamps, such as the number of lamps used on a line, the size and length of the wire extensions employed and the color of reflectors and diffusers.

Any one of these factors alone is not too serious; but, when all of them accumulate in one direction, and they often do, significant changes in color temperature do occur.

A new No. 1 Photoflood lamp, operated on a 115 volt line, with not more than a ten foot extension of No. 14 wire, used in a Kodaflector without a diffuser, will produce a color temperature of 3450 degrees K. The use of too many old lamps with long extensions and on an undervolted line might produce a color temperature as low as 2800 to 3000 degrees K. On the other hand, a 125 to 130 volt line with a new lamp and reflector might develop a color temperature of 3800 or 3900 degrees Kelvin. Since differences of 100 degrees K can be detected in a finished color picture, either of these extremes would produce pictures that would either be much redder or bluer in color. This variation is of no importance in itself, unless there is need of matching accurately the colors of two successive "takes."

Another color effect that may be encountered in the use of Type A Kodachrome with Photofloods is the duo color result obtained when daylight is present in a room and it is mixed with the light of Photofloods. The high lights illuminated strongly by the Photofloods would be of proper color, but the shadows would reflect more of the blue daylight. The resultant picture would be satisfactorily rendered in the high lights and middle tones, but it would be bluish in the shadow tones—a duo color effect.

One might ask at this point, "If I am working on a special type of movie in which overall color variation may be important, what can I do about changes and differences in color temperature?" The answer is that many things can contribute toward an apparent improvement in color results.

First, perhaps, is a better understanding of color, in so far as it affects our eye and brain mechanism. We must learn to see the major color changes in light, or we must learn under what conditions the assumed standard does

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not prevail. This information will help to know what to expect in the finished color film.

Second, if accuracy of color is necessary, regardless of the color temperature of the illumination, it is possible to use a color temperature meter, manufactured by the Eastman Kodak Company. With this device, it is fairly easy to determine the color temperature of any light source which has a continuous spectrum and to find an equivalent or approximate value for other sources which have a non continuous spectrum.

When a color temperature meter is employed, to determine color temperature accurately, filters of known characteristics can be used, to establish a balance between light and film. Such filters are available with the color temperature meter, and they will compensate for some of the differences encountered. These filters are designed as color compensating filters; of these, CC3, 4, 5 and 6 are bluish; CC13, 14, 15 are yellowish in color. The bluish filters are used to raise the effective color temperature, the yellowish filters, to lower it. The use of the color temperature meter helps to train one to differentiate between the color of light to which Kodachrome movie films are balanced and the variations that may occur.

It does not matter materially whether we train our eye and brain mechanism to see the color differences in light, or whether we rely upon a color temperature meter. The significant point is that we do endeavor to see and to understand the differences which do occur in the color temperature of light and to utilize this information to the best advantage in making, viewing and criticizing color picture results.

Fixed focus closeups

[Continued from page 161]

lenses, as long as the object to be filmed can be located within the indicated confines of the small titler easel. Many filmers have fixed their titlers so that they can be attached to their tripods, camera and titler being handled together as one unit. We have seen many lovely flower blossom studies made with these titler closeup arrangements.

Some titlers are supplied with more than one supplementary lens for use at different distances or for different degrees of magnification.

There is, of course, still another way of adapting fixed focus lenses for ultra close work, and that is by extending the lens somewhat, thus changing its focal length. This is done by unscrewing the lens and by slipping a thin metal washer between it and the camera lens mount, so that, when the lens is replaced, the washer will hold it out, away from the front of the camera. Sometimes the lens is just unscrewed slightly, and washers are not used.

While this method is practical, the movie maker who follows it must be skilled in handling lenses, so that he can loosen and tighten them without any possibility of damaging them.

But, whatever method you follow, you certainly can get closeups with a fixed focus lens! And you can film indoors; so, look at your humble lens with new respect. Its limitations are fewer than you think.

Recording stage tricks

[Continued from page 164]

few feet away from the model, which was filmed in closeup, so that the background was well out of focus. A spark from the coil to a sprig of parsley withered the parsley quickly, so that it fell across the "road." The effect is quite realistic.

In a similar manner, a very interesting effect of lightning hitting the tower of Molock's castle was obtained. For this purpose, a model of the castle was filmed while an electric spark was jumping from an electrode outside the picture field to a ground wire on the castle tower.

For one sequence, Mr. Rice created a dramatic illusion, by using a Pepper's Ghost device. His method should be of interest to movie makers and particularly to those who want double exposure effects but whose cameras are not equipped with fading shutters and wind backs. This illusion scheme has a great advantage over the conventional double exposure method, in that both exposures are made at the same time, so that perfect registration can be obtained, and the action may be observed in the camera finder throughout the scene.

In the film, this device was used to demonstrate what Mr. Rice called his "Omniscient Periscope." This consisted of a ring of copper tubing, about eighteen inches in diameter, mounted on a floor stand with a fluorescent tube lamp at its base, to augment the effect. The mad scientist, while he works in his laboratory, hears a knock at the door of his castle. He throws a switch which causes his visitor's face to appear within the ring. The girl's face was superimposed upon the background, which could be seen through the ring. The face of the mad scientist could also be seen from the rear. The effect in the movie is startling, for, in one shot, the girl is seen looking through the grille at the door and, in the next shot, when the mad scientist throws a switch, her face is transferred magically into the laboratory.

Fig. 1 shows the setup for this particular effect. A large piece of glass was set up at an angle of forty five degrees to the black draperies, behind which the girl stood. A circular opening was made in the drapery, of the same diameter as that of the ring and at the same height. The camera was placed in front of the glass, pointing at the ring, as shown. Lights were set up behind the glass and also behind the black velvet, to illuminate the girl's face. These two sets of lights were connected to dimmers, so that, while the illumination of one was increased, the other could be dimmed.

In this way, the glass was made to act as a window, when the lights behind it were turned on, and then as a mirror when these lights were dimmed and the light on the girl's face was increased. The girl's face was reflected by the glass into the camera, even though the background showed through from the rear.

This equipment was used again at the end of the picture, in the sequence which shows the extraction of the girl's soul. In this case, the girl was strapped and manacled in a large and foreboding frame, or rack, while sparks jumped around her head as she squirmed in horror. The glass was set in front of the rack at an angle of forty five degrees to the floor. On the floor, in front of the glass, peculiar fireworks were burned. These were reflected in the glass, and hence it appeared that a miniature inferno was being staged within the girl's body, as her soul was extracted.

Many interesting effects can be created with this device, particularly if dimmers are used, so that the lights can be balanced, to suit the needs of exposure. The same effects, of course, can be created in miniature, by using a small piece of glass.

In one part of the picture, Molock offers the girl a glass of water, which turns, at his command, to wine and then to a black mixture. This effect was created, by making a closeup of an image which was projected on a translucent screen. The screen was covered by a cardboard mask which was cut out in the shape of the wine glass, and back of the screen was set up a still projector, between the condensers and the objective lens of which there was a water cell.

Into the water cell, Mr. Rice dropped differently colored inks with a medicine dropper, to create the surprising effects of the liquid turning to different colors in the glass cutout on the translucent screen. This setup may be used for many other illusions, such as the production of volcanic eruptions and earthquakes. It is particularly useful for moving backgrounds and cloud effects.

Smoke effects were used to great advantage throughout the film. One of the simplest ways to produce smoke is to

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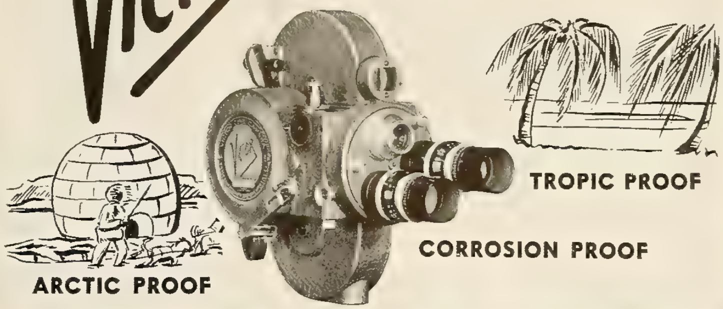

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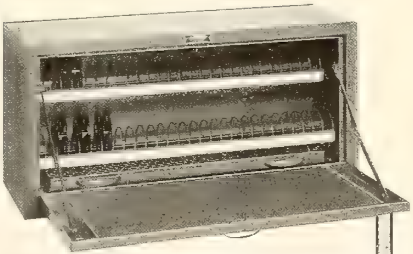

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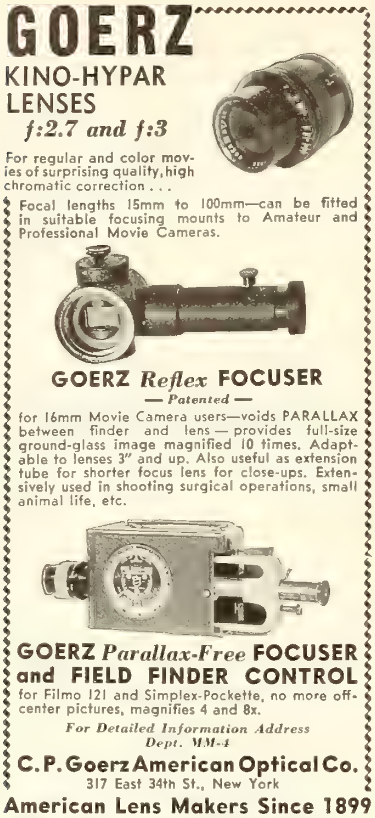
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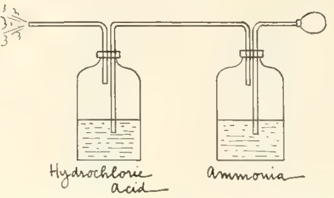


Fig. 2. Method of making easily controlled smoke without fire

use titanium tetrachloride. This chemical is particularly helpful, since it creates smoke without fire, and in a manner that is easily controlled. In *Molock*, the scientist dipped his fingers in the chemical and horrified the girl, by bringing his smoking hand toward her, in an effort to make her consent to the extraction of her soul. Titanium tetrachloride was also put on a magic ring, to make it smoke while it went through its performance of being trained to attract the girl into the scientist's laboratory.

We had several clever devices for producing and controlling smoke. The equipment shown in Fig. 2 is very handy for certain types of production work, for the smoke is produced only when the bulb is squeezed. Then the ammonia comes in contact with the hydrochloric acid, and a smokelike vapor is created.

Although Mr. Rice was expert in the control of smoke and its production, the cameraman found that he was no better than anybody else in exterminating it. Every time that an explosion occurred (and most of the time, the place sounded like a battlefield), production had to stop until the set was thoroughly ventilated by electric fans. Then, after enough smoke had cleared, to enable the cameraman to see the actors, shooting was continued.

If you want a camera assignment that will really try your skill, plan a plot in which a mad scientist goes after a soul with the full equipment of a theatrical inferno!

Setting up a school film system

[Continued from page 177]

very large, should be rented or obtained on the free loan basis, for they would not be used often.

The head of the visual department usually confers with the supervisors and heads of other departments or individual teachers in June or early September, to find what free films they will want and what month these are desired, so that the films will be available at the right time. Often, it is advisable to order free films for one or two weeks. This procedure permits their use by several teachers.

All the films should be previewed by the head of the visual department and the individual teacher before they are shown to the class.

When a film arrives, it should be checked for scratches, weak splices and broken sprockets, even though most concerns send out their films in good condition. If the film is in poor condition, a report should be made immediately to the distributors of the film.

To teach many people to operate the projectors efficiently is no small chore. In many schools, it has been found that mechanically minded students do the job better than some of the teachers. Besides, the teacher needs to devote her entire time to seeing that the pupils get the greatest value from the film.

A fairly large corps of pupils may be given a demonstration on how to operate a machine; then they may be called in pairs for individual practice with a short, partially damaged film. As soon as one student becomes proficient, he may superintend individual practice. Final group instruction, to make sure that all points have been learned, followed with a test performance by each pupil, will aid in preventing film or projector damage.

When he has a large group of trained students on call, the visual director is prepared for any emergency. Although the teacher usually may not run the projector, she should be able to operate it. The job of training operators may be accomplished by having the audio visual committee member in each building instruct several teachers and pupils each year.

Some teachers will want to use films before they know how to do so effectively. Some will not believe previews to be necessary. Some may not adapt the film to their regular classroom work. Some will look upon films more as entertainment than as concentrated learning, because they have had no experience with good educational movies. Some may fail to do sufficient preliminary or follow up work. Some will not realize that students may fail to comprehend all the subject matter in the film. Some will not want to use any films.

The head of a visual department must face such problems. Sometimes a series of talks at teachers' meetings will help. The circulation of pertinent literature may produce good results. Individual conferences, if tactfully conducted, may win the day. Demonstrations of wise procedures for using films, with a class, are likely to be most effective. University courses in visual and auditory aids may help to solve some of the problems. One must not expect a complete victory, but each year should bring marked improvement.

Efficient transportation and maintenance systems should be established. The machines in each building should be checked frequently, so that you may be sure that they are being properly oiled and cleaned. Minor repairs should be done at the main office. Too frequent damage to projector lamps should be noted and traced, to prevent repetition.

When any film is returned to the main office, it must be checked for broken sprockets, weak splices and scratches. Films must leave the main office on time, whether they are going to a classroom or are being returned to the distributor. Films that are owned should be cleaned occasionally.

Many students are glad to do minor administrative tasks, and they may be trained to do them successfully.

A complete schedule of all showings should be kept. If there is a special projection room, notations of the week's screenings may be written on a blackboard, or mimeographed forms, such as the one on page 176, may be filled out in duplicate for those using films.

It is essential to keep a record of each film used. Five by eight inch cards, mimeographed like the one shown on page 176, will be helpful.

Another form, shown on page 177, will make it easy for teachers to report on films.

Each teacher should be given a mimeographed catalog of all films, slides, film strips, phonograph recordings and so forth that are owned by the school. The catalog should be indexed in three ways: alphabetically; according to subject areas; by special topics. For each visual teaching aid, information concerning the approximate grade level it fits, its running time, a brief synopsis of its contents and other data (silent or sound film) should be listed. Special bulletins should tell what transient films will be available.

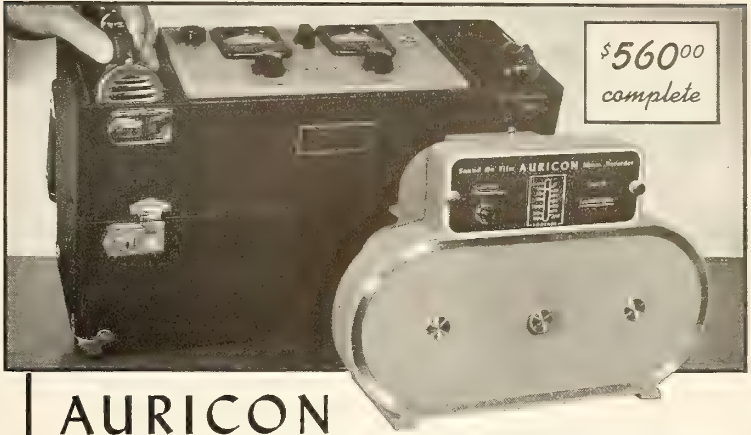
Accurate records of the history of all machines should be kept. The form for that purpose, shown on page 177, is helpful.

Accurate accounts of all expenditures should be kept, of course, to aid in future budgeting.

At the end of the term, the cost of the entire program and of the separate types of materials should be estimated. For instance, what shipping charges were paid for free films? How many pupils attended showings? How many times were films used? How many free films were used? What was the cost for each showing? Similar information should be collected for the films that

TITLE CARD ALIGNMENT

If a title card is not perfectly parallel to the plane of the film, no amount of adjustment will make the lettering appear to be perfectly straight on the picture. Even if you are working with a camera that has a reflex focuser, it is wise to check the alignment of a homemade title easel, by using a carpenter's square.



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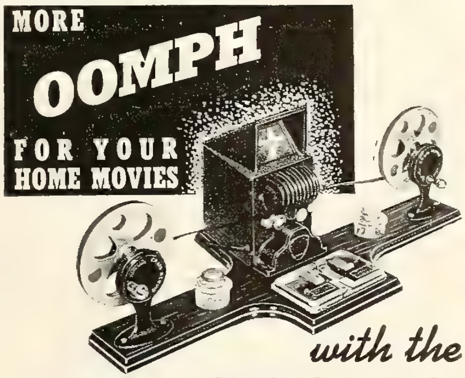

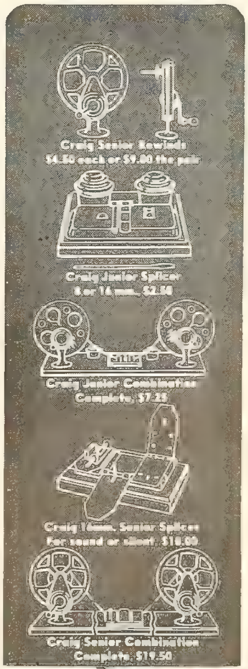
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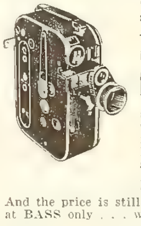

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are rented or that are owned. It will be interesting, too, to discover how many teachers ordered films, how many know how to run the projectors, the number of film showings for the various subject areas, and so on.

If you start a film program, you will enjoy the work—at least, almost all of it—and you will feel well repaid as you accumulate educational dividends for your school, in the form of greater pupil interest, better pupil comprehension of subjects and fewer failures.

He stuck to the rules

[Continued from page 167]

for! From there on, the camera was on its tripod practically all day long, to catch the lazy spirit of the cruise—the idea of one day blending easily into the next, broken only by the small pleasures vaguely planned by the skipper, to give us something to do between the various stops.

My method of making shots to introduce this theme was to board a small launch and to circle about the yacht, while the skipper spent about four hours putting the vessel through all its paces. The schooner came about on different tacks. It sailed directly into the wake of the small boat. It raised its anchor. It lowered its anchor. The sails went up and down. Flags were broken out and then hauled down.

The small speedboat rushed around the yacht the entire time, while I stood lashed in the rear end of it, a tarpaulin covering me and my camera, to protect us both from the spray. The one, two and four inch lenses on my turret, all did their share of the work. A fading glass went up and down at least eight times. Three rolls of Kodachrome, all shot at speeds which varied from twenty four frames to sixty four frames a second (as the water got rough, and I wished to avoid jiggling), went through the camera.

By the time I got back on board, the picture was well worked out in my mind. These various scenes I had just taken were to serve as transitions, to tie sequences made at one location to those made at another. The fades would provide the pauses, to indicate new sequences, and the different angles would give the scenes the appearance of having been made at different locations.

I then divided the trip into what the skipper considered its five most important phases. We planned to ignore completely the rest of the stops, while each of the five chosen phases was to be developed into a full sequence. These were listed roughly as follows:

(1) The departure from Guaymas.
(2) Clam fishing at Escondido.
(3) Marlin fishing at Gorda Point.
(4) Visit to Mazatlan.
(5) The return trip up the coast.

Many shots that had not been taken at precisely these places were so edited into the material that even members of the cruise could not spot the deceptions. The four hours of work in the small boat had produced enough shots, to get us from one location to another without a break in the flow of the picture.

I tried to bear in mind the fact that I was making the picture for an audience larger than the members of the cruise. To that end, I frequently took many close shots and closeups of the life aboard ship, even scenes of the cook, preparing dinner in the galley; the sailors coiling ropes; the engineer in the engine room; the crew polishing brass; and the steward making the bunks. These shots seemed to give the desired effect, as many non yachting viewers of the film have told me that they felt they knew something about the life on board as a result.

I wanted some pictures of the ship sailing along during the time just before dawn. At that time in these waters, the sky is a cold, pale blue. I "faked" pre dawn shots, by taking pictures in bright daylight, using Type A Kodachrome without a filter and by stopping down rather heavily. I claim that it worked!

Then, again, I took pictures of sunrises directly into the sun—in fact, the sun rises as the picture begins. In part of the scene, there was some halation, but I cut that out. The rest of it is quite brilliant.

To make shots of the clam fishing episode, I slipped on a pair of trunks and waded out into the water with the diggers. I held my precious camera (still on its tripod) above my head. I varied shots made from the water with long shots made from the shore. After the digging was finished and the clams were gathered, I took closeups of them with the four inch lens. The shot had action because we arranged to have one of the men fill a bucket with clams.

There have been better swordfishing pictures than mine by far (we haven't seen them! *Editor*), for I got so interested in the concentration of the fishermen that I spent a good deal of my footage on them (exactly right! *Editor*). This was one time that I could not use my tripod! I lay down on my back in the bottom of the speedboat, right under the fishermen's feet, and shot upward toward the sky, to show first the fishermen's hands, working on the reels, and then their tense faces, as they pitted their skill against the wily marlin. Later on, I cut these shots in with scenes of the swordfish, leaping out of the water at the end of the line and walking on their tails.

I took several pictures of an immense and frightening shark that we hooked and which persisted in racing at the launch and diving under it. The bait used by one of the fishermen—a good sized mackerel—was bitten directly in half by this same fellow, and a shot of the unhappy look on the fisherman's face, coupled with a closeup of the mangled bait as it came on board, was pretty amusing.

Most of the shots filmed at Mazatlan were made from the viewpoint of a yaching visit, and very little footage of a tourist nature was included. The hundred feet that I shot at a bullfight were neatly lifted out of the film altogether and were carefully inserted in another roll that I had made in Mexico City the year before! The provisioning of the ship, the trips in the shore boats and the departure of the yacht took up most of the sequence.

During all this time, the problem of how to title the picture was worrying me. One day, I happened to be watching the skipper make his neat entries in the log book. After all the proper nautical information had been noted, it was his custom to write one or two personal remarks concerning the day's activities across the bottom of the page. Of course! I dug up a red crayon and, by dulling it considerably, I was able, with some practice, to write, in large, clear letters, log book entries that would serve as titles. A terse wording was adopted, to carry out the nautical theme, and this idea was used throughout the titles.

A shot made below deck, to show the skipper making his first entry, was used to introduce the first title, but the rest of the title shots showed just the skipper's hand, writing the words.

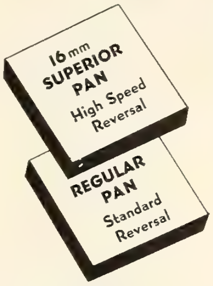
So I ended the trip, with nothing down on paper and about 1300 feet of undeveloped Kodachrome. When the film was processed, I ran off each hundred foot roll, as I sat beside it with a pad and pencil and began to edit.

About 120 splices later, I had a rough picture of some 1100 feet of film. This footage was again edited, and 200 feet more were taken out, practically over my own dead body, but in the interest of getting a good movie.

I now lacked only a title assembly. I dropped into a book store, looked over the greeting card stock, with special attention to the *bon voyage* cards.

Sure enough, there was one with sailing ships on it. I bought out the stock of it; I took the cards to a man who does lettering and had my lead titles and my credit titles lettered on them. These went into my titler, and out came quite a distinctive set of titles at a cost of about eighteen cents each!

After one more study of the picture, I made what I call my "mood sheet." This sheet included such notes as "opening shots—Spanish and martial," "dawn shots—quiet." "fishing shots—gay and exciting." After each entry, I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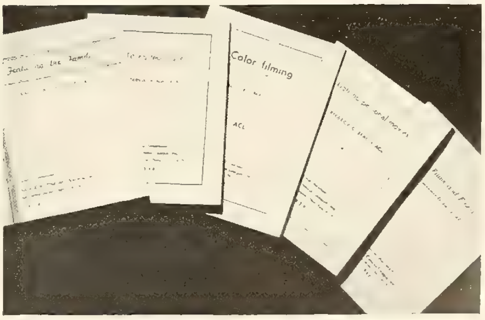

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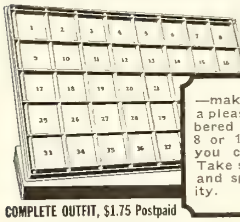

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gave the number of minutes that the moods lasted.

Armed with these notes, my musically, if not cinematically, inclined wife and I went to the biggest music store in town and sat down for about five hours of listening. We drove several girls stark raving mad before we wound up with records which seemed just about right to us: *The London Suite, Finlandia, Moldau* and about four other selections. Four more projections of the picture with turntable accompaniment, and I could touch the right record in the right place at the right time.

All this work had been enough trouble to warrent some kind of celebration, so I got the rest of the cruise members together and proposed that we have a showing of the picture at The California Club. By arrangement with a member, we secured a very large room. The turntable and 750 watt projector were well in the back of the room, out of sight and hearing. We used a ten by twelve foot screen.

About a hundred persons attended the showing, and, if you can tell me of more fun than hearing 200 hands making appreciative noise at the end of a picture on which you have worked hard, I'll eat my projector case and the spare bulb that I carried in it that evening!

Practical films

[Continued from page 175]

slow motion movies this season, to show the entire football squad what mistakes they have made and how to correct them. "Showing pictures is a great time saver," says Mr. Sauer. "Otherwise, we should have to explain mistakes to each boy individually. By showing the movies, we can point out every mistake in a game to each player in something like a half hour."

The University of New Hampshire has been taking pictures of its football games for the past decade. The first film in the library file is of the game which resulted in a 12-12 tie with Boston University in 1930. Since that time, sixty six reels, each 400 feet in length, have been made by staff movie makers.

Accounting on Film

At the Joint Accounting Conference of the Edison Electric Institute and the American Gas Association, held at the Book-Cadillac Hotel, in Detroit, Mich., recently, George McDougall and Walter Bergmann, ACL, presented an 800 foot, 16mm. silent film, entitled *Accounting for Materials and Supplies with Mechanical Equipment.* There were about 250 public utility accountants from all parts of the country present at the meeting, and they enthusiastically showed their approval of the picture. The chairman was S. J. Barrett, ACL, of the People's Gas, Light and Coke Company of Chicago, Ill. To date, the picture has been shown to more than 1000 persons.

Community Fund Picture

Filmed in six months, *The Pursuit of Happiness*, an 1100 foot, 16mm. Kodachrome sound on disc movie, has recently been completed in Sheboygan, Wisc. Produced under the auspices of the Sheboygan Community Fund, Inc., the film is intended to acquaint the public with the work of the seven agencies of the Fund. It is divided into three parts. The first shows the good things of life which are enjoyed by the average person in Sheboygan, including recreational facilities, picnic grounds and beaches. The second part presents the social problems that agencies must solve, and the third part dramatizes the citizen's responsibility for the underprivileged in a community.

New Films at New Hampshire

Donald W. Smith and John Blair Watson, ACL, of the University of New Hampshire, Durham, N. H., announce several new films that have been added to the General Extension Service of the University. *So You're Going to College,* 400 feet, 16mm. Kodachrome, silent, depicts typical fraternity life. *Winter's High Light Carnival,* 400 feet, 16mm. Kodachrome, silent, pictures a week end of winter carnival activities, such as skating, skiing, ski jumping and snow sculpturing. *Science Serves the Farmer,* 400 feet, 16mm. Kodachrome, silent, illustrates the work of the University's agricultural experiment station. All these films were produced by Mr. Smith and Mr. Watson.

United Dairy Film

Made for the United Dairy Company, of Barnesville, Ohio, a new film, *The United Dairy Co.,* has recently been completed by J. D. Anderson, ACL, also of Barnesville. This movie is 800 feet of 16mm. silent film, and it was made in both black and white and Kodachrome. Intended for good will purposes, it will be shown before farmer groups in the State of Ohio.

The clinic

[Continued from page 171]

perhaps one of frost on windows. Although winter is gone, we can film such frost scenes at any time. From the drugstore or photographic shop, purchase about ten cents worth of acid hypo and dissolve it in a small quantity of water, to make a saturated solution—that is, add as much hypo as will possibly dissolve in the water. This solution is now daubed or brushed over the window glass. When it is dry, it will form crystals which closely resemble frost. A novel wintry title can be made by lettering on a piece of glass and then frosting the back of the glass, as described heretofore. When the title glass is illuminated from the rear, the lettering will stand out in silhouette against decorative crystal patterns.

Mushroom bulb The new type of flood bulb, the neck of which incorporates an efficient silvered reflector, may be screwed into a floor lamp of the indirect variety. The combination produces an efficient home movie lighting unit. This new type of flood bulb also may be used without any outside reflector or shade, since the reflector contained in the bottom part of the bulb will alone direct the light. In general, this lamp gives about as much illumination as a No. 2 flood bulb in a reflector of average efficiency. Since they are self contained, these bulbs make an ideal portable lighting kit in themselves.

Sweeping clouds

[Continued from page 163]

structed view of a broad expanse of sky is suitable for filming. Clouds which are approximately one third of the way between the horizon and the zenith are the easiest to "control"; for ordinary effects, when you are not using a polarizing filter, the sun should be at one's back.

The higher clouds are technically known as cirrus; they are fleecy and fibrous, in close horizontal arrangement, and they should be shot only occasionally, to vary the scenes. Stratus clouds (under 3300 feet and really high fogs) are shapeless and of little use in filming, except when they are used as a screen through which to make shots of the sun—as in moonlight effect scenes in which trees or other objects are included in silhouette in the foreground.

Most footage will be devoted to clouds of the cumulus variety, since they are very picturesque. They form at an elevation of from two to four miles. Convex or conical masses, with a horizontal base of apparently dense structure and of globular shape, like a cotton boll, they form into an endless variety of patterns and shapes, and their contours stand out cameo like against the blue sky. They are known as "fair weather clouds," and who has not at one time or another been moved to ecstasies by the indescribable beauty of these wonders of the heavens?

Kodachrome is unquestionably the best for filming clouds, for it makes the white clouds stand out strikingly against a blue sky. Never use a haze filter, even if there is some haze at the horizon. A polarizing screen will produce shots of breath taking beauty. Exposures will vary all over your diaphragm range, so that an exposure meter is essential.

A cameraman must decide in what key he wants clouds to be reproduced, and he must gauge exposures accordingly. By varying exposures, one can make skies appear in any shade of blue, from robin's egg to navy!

Since rhythm is the keynote of this type of cloud movie, it should play an important part in the mood of each scene, rhythm being produced by speed in this case. For instance, in the storm sequence about to be described, the first cloud scenes should be in slow tempo, and the pace should get faster as each scene flashes on the screen. When the storm breaks, the clouds should be milling about rather rapidly. This effect can be achieved by varying the time between single frame exposures in the successive shots.

A series of beautiful clouds, parading across one's screen in accelerated motion, will be interesting, but the scenes will fail to bring deep emotional reaction unless a story is told which builds to a climax, as in a storm sequence. Planned shots can be woven into a sequence which "gets somewhere," but it is almost impossible to film all the scenes at one time. Clouds are not the kind of actors that respond to coaching, and, further, a four minute sequence on the screen will take from one to ten hours of camera clicking!

Fortunately, cloud shots lend themselves readily to editing, as exposures are bound to vary. Slightly underexposed and overexposed shots may be your rule rather than your exception, as it is possible to create moods by a canny arrangement of shots in varying keys. To create an ominous mood, begin with the lightest shot, follow it with one which is slightly darker and then with one in a still lower key, continuing the process until the darkest is used.

A storm breaking up would be depicted in an opposite manner, and it is surprising how effective this device can be. Of course, a good lusty storm contains other things besides clouds, and the more good shots of rain, dripping leaves and so on that one can get, the better the sequence that may be edited from the material.

Here is a formula for a cloud sequence:

1. Five or six striking shots of cumulus clouds, successively darker, as previously described, but the last should not be darker than the next shot.

2. Two or three shots of cirrus clouds, but the last should not be darker than the next shot.

3. A cloud scene, showing both a white cloud and a dark gray cloud (usually obtainable when a storm is gathering).

4. A darker shot of a lake, or

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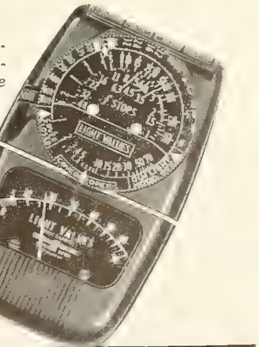

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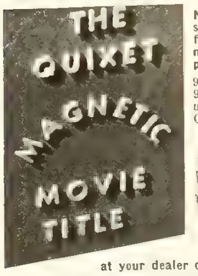

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landscape, with trees. If the trees are swaying in the wind, shoot at eight frames a second. If the motion of the trees is very negligible, accelerate the action by single frame exposure. Dark storm clouds should be included in this scene, but the shot should not appear to be darker than the next scene.

5. A heavy cumulus cloud at the zenith, with the sun behind it and the sun's rays forming a fan, or a high lighted fringe, on the cloud's edge. Such a shot should be made on Kodachrome at *f*/16.

6. A very dark general view of the scene. Clouds should appear to be very threatening, and they should be darker at the top of the picture area than at the horizon. Shoot this at eight frames a second.

7. A shot of rain, with people scurrying for cover.

8. An even darker scene, of much rain overflowing gutters of a roof.

9. A dark shot of heavy rain, falling on branches of a tree.

10. A comprehensive shot of the storm, breaking up at the horizon. Try to get a scene which shows the sun's rays forming a fan, as they shine through the clouds. In accelerated action, the sweep of the fan is most effective. Shoot this at one frame a second.

11. A shot of sun behind clouds, but nearing a rift in them. Shoot at one frame a second, until the sun appears.

12. Thereafter, if any shots are left, splice them together in a manner that will suggest a storm breaking up.

Amateur clubs

[Continued from page 168]

Arnold Lundgren, ACL, have been late subjects.

Eights in Allentown An 8mm. film was judged the best in show and winner of the Charles C. Vogt Cup, at a recent Guest Night screening and contest meeting, held by the Allentown Y.M.C.A. Cinema Club, ACL, in Pennsylvania. The picture was *Little Fisherman*, by Tilghman E. Weil, who becomes temporary owner of the Vogt Cup, which must be won three times for permanent possession. Other award winners in the 8mm. class, in order, were Arthur Heydt, ACL, LeRoy Follweiler and Paul Buehler. In the 16mm. group, Louis Buehler took first place with a study of Jamestown, Va., followed in order by James Kohler, A. M. Hollenbach, ACL, and Mr. Vogt. All films were accompanied with music on the double turntable.

San Francisco sees Members' films have been the order of the evening at late meetings of the Cinema Club of San Francisco, held in the Green Room of Merchandise Mart. Among those seen on the club's screen have been *Christmas 1940*, by Walter Mitchell; *Mojave Vacation*, by L. M. Perrin, ACL; *Folies Bergères*, by S. Rothermel; *Pack Trip in the High Sierras*, by Fred Youngberg; *Flowers*, by H. T. Hennig; *Trip to Europe*, by N. Schwartz. Guest pictures rounding out the programs have been *Trangatofoo*, *River Rhapsody* and *Genesis, Chapter I*, by Harry Downard, of the Sacramento Movie Forum, and *Philippine Islands*, by C. W. Pennington, from Shanghai, China.

New officers announced for the current year are John Smurr, ACL, president; E. L. Sargeant, ACL, vicepresident; Milton L. Dean, ACL, secretary; Russell A. Hanlon, treasurer.

N. Y. Eights Members' films and exchange pictures from other clubs were featured at a late gathering of the New York 8mm. Motion Picture Club, held in the Hotel Pennsylvania. Among the former were reels by Louis Lind, ACL, Alonzo Kight, Larry Silverman and Victor Ancona, ACL. First on the exchange list was *All Is Forgiven*, by Harold Last, of Milwaukee, followed by *The Laugh's On Him*, by Henry Thompson, of the Seattle 8mm. Club. William Brandegee and Harvey Newton, ACL, members of the Brooklyn Edison Cinema Club, ACL, as well as of the New York Eights, presented the former group's recently completed film story, *Double Trouble*.

Color for Kalamazoo Fifty members of the Kalamazoo 8mm. Cinematographers met recently at dinner in the city's Columbia Hotel for a preview screening of *Mayaland*, a study of Yucatan filmed by Dr. W. M. Near, ACL. The picture runs two reels of 16mm. Kodachrome and is accompanied with music on the double turntable. Wallace Buswell, ACL, and Frank Brown are in charge of membership for the club, which welcomes inquiries from all 8mm. workers in the Kalamazoo area.

Fun in Flint Two novel program ideas have enlivened late meetings of the Flint Amateur Movie Club, in Michigan, according to Walter R. Kalberg, ACL, technical adviser to the group. In a Baby Films contest, fourteen members submitted film lengths of their best baby pictures. These clips, a maximum of ten feet each, were spliced together for projection and they were identified only by numbers. Ed Snell won the single prize of a roll of film for a study of his little daughter, wiggling herself into a bathing suit.

At the same meeting, the club inaugurated a program of screening the club's

Film of the Month. Each of these pictures is the joint product of three members of the club, selected each month, to shoot a one hundred foot roll of film supplied by the club. The first trio of cooperating cameramen was Herman Clapp, Robert Bruce, ACL, and Mr. Kalberg. Newly elected officers for the current year, announced by the Flint unit, are Jake Bakeman, president; Carl Werschky, vicepresident; Eunice Knapp, secretary treasurer. Committee chairmen recently appointed include Mrs. Howard Chaplin, membership; Russell Foley, publicity; J. T. Passolt, librarian; Dr. J. H. Laird, ACL, programs.

Milwaukee active Thirteen out of the nineteen programs presented last year by the Amateur Movie Society of Milwaukee were given entirely by members of the club, while but four programs were divided between guest speakers and club members and only two programs were presented entirely by outside talent. This outstanding record of the Milwaukee group indicates clearly the fact that program ideas and material are plentiful within a club's own membership, if the club is willing to work for them.

New officers of this club, for 1941, include Elmer F. Klug, president; Carl Liebert, ACL, first vicepresident; Eugene H. Millmann, ACL, second vicepresident; Martha E. Rosche, treasurer; Eleanor M. West, secretary. Serving with them on the board of directors and as committee heads are Mrs. Gertrude Militzer, membership; Norville Schield, programs; Robert E. Lees, scenario; Arthur H. Kersten, ACL, shut ins. *The Scout Trail to Citizenship*, produced by the national headquarters of the Boy Scouts of America, from a scenario by Arthur L. Gale, ACL, was screened at a late meeting of the Milwaukee club, through the courtesy of the Milwaukee Scout Council.

New in Oakland Organized late in 1940, the Movie Crafters is a new cine group now meeting on the third Monday of each month in the Piedmont Hotel, at Oakland, Calif. Present officers include Burwell Derry, president; Cecil Kenney, vicepresident; Harold Earhart, treasurer; Mrs. Clarence L. Brooks, secretary. Starting with fifteen, the membership has already passed twenty five, and the group invites inquiries from interested amateurs in the community.

Denver Bell Keyed to the militant tenor of the times, E. H. Eroddy, an active member of the Bell Movie and Camera Club of Denver, has called his latest two reel, 8mm. film, *A Day on the Western Front.* Once on the screen, the picture turns out to be a thorough study of both the business and recreational activities of employees of the local Western Electric Company office. However, carefully chosen subtitles carry out the military idea, with *The Air Squadron* preceding a sequence of opening windows, and *Smoke Screen* leading a study in the men's recreation room.

Third for Cleveland New officers for 1941 were installed by the Cleveland Amateur Cinematographers, at the club's third annual banquet, held recently at the Fischer-Rohr Steak House in the Ohio city. Listed on the board are Willard J. De Witt, ACL, president; J. LeRoy Collins, ACL, and Charles Ciasca, vicepresidents; John Chodera, treasurer; J. J. Worz, secretary. As a surprise honor, the club presented a filter kit to Dick Batchelder and a makeup kit to Jack L. Krapp, ACL, cofounder and first president, respectively, of the group, in recognition of their efforts.

For Bayonne New in New Jersey is the Bayonne Cine Club, which has closed its charter membership with a roster of twenty five. First officers include Arthur Ohning, president; Walter Melichior, vicepresident; William Ruddy, treasurer; Thomas A. Dolan, ACL, secretary. The group's first activity was to sponsor a contest for films of the New York World's Fair.

Double in Chicago Members of the Metro Movie Club of River Park, as guests, and those of the Chicago Cinema Club, ACL, as hosts, packed the latter's new quarters in the Chicago Lighting Institute recently, at a joint meeting at which the guests provided the film program. Among the Metro members who exhibited their finest films were Dr. C. Enion Smith, ACL, Fred Beilman, ACL, Theodore D. Shaw, ACL, and William Thumann, ACL. Such was the success of this first joint gathering that it already has been voted an annual affair, with a return meeting to be sponsored by Metro at River Park.

St. Paul picks Members of the St. Paul Amateur Movie Makers Club gathered recently in Mosio's Cafe for the group's annual meeting and election of officers. When the ballots had been counted, Lloyd Oliver, ACL, had been returned as president, aided by E. C. Sickel as vicepresident and Agnes Marx as secretary treasurer. Instructional items on the election night program were a talk, *How To Use A Light Meter*, by Mrs. O. N. Olson, and a screening of *Tropic Fairyland*, by Arnold Elvrum. L. L. Harmon, retiring vicepresident, has again offered the Harmon Trophy for

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the best film submitted in the club's annual contest, while bronze gold plaques have been added to the awards for first place winners in the 8mm. and 16mm. classes.

Ormal I. Sprungman, ACL, of the Minneapolis Cine Club, and William Yale, photographer for the Great Northern Railroad and honorary member of the St. Paul group, will judge the contest, which concludes in May.

Hobbies in New Bedford

The operations of woodworking, carving, basket weaving, miniature railroads and other hobbies were recorded on film by members of the Greater New Bedford Movie Club, ACL, in Massachusetts, as part of their contribution to the New Bedford Hobby Show, held recently in the city's Y.M.C.A. Other activities of the movie group, carried on in their exhibit booth, were a demonstration of cinematic equipment and accessories and the screening of outstanding amateur films. From the League's Club Library, there were presented *Movie Bugs*, *Architecture and the Fine Arts* and *Telemark*.

Suburban elects

New officers for 1941 have been elected by the Suburban Cine Club, in Minneapolis, as follows: J. M. Devoy, president; Joe R. Pavek, vicepresident; C. Manly Berry, secretary treasurer. Further information about the club's monthly meetings on third Wednesdays may be had from the secretary, at 1523 Brook Avenue, S. E., in Minneapolis, Minn.

For Los Angeles

Recent club and national contest winning films have been seen by members of the Los Angeles Cinema Club, at a late regular meeting. Featured films were *Diary*, by Harold E. Remier, Ten Best award winner from this magazine and first place winner in the recent contest of the Los Angeles 8mm. Club; *Reaping the Raindrops*, by Lewis B. Reed, ACL; *Blasto*, by Paul W. Cramer. On the same program, John and James Love exhibited their 16mm. sound and color picture, *Sail Plane*, a study of gliding.

With Westwood

The Westwood Movie Club of San Francisco, a 1940 addition to the Bay area cine groups, launched its first full year of activity recently, with a dinner meeting and election of officers. Returned for 1941 are Don Campbell, president; Dr. I. C. Gobar, ACL, vicepresident; Richard Fante, treasurer; Eric Unmack, ACL, secretary; Jesse Richardson, ACL, film reviewer. President Campbell has already announced his committee chairmen as follows: E. A. Franke, programs; Mr. Unmack, membership; Mrs. F. A. Powell, publicity; Mr. Fante, club rooms; William Wills, titles.

Lansing ballots

New officers for the current club season have been elected and announced by the Lansing Amateur Movie Club, in Michigan, as follows: William Stolk, president; Don Laurent, vicepresident; R. A. Briggs, secretary treasurer. The club is meeting on the first and third Wednesdays of the month.

News of the industry

[Continued from page 178]

shortened, to accommodate camera sockets of various lengths. A new type of hand grip also improves control of the Quick-Lock leg adjustment.

A novel method of viewing Kodachrome or other two by two inch slide transparencies is provided by the new Albert Vuescope. This is a small, rectangular steel case, which carries a slot into which the slide is slipped. When one presses a button, the slide is illuminated from the rear by a self contained bulb and battery. A magnifier gives an enlarged view of the slide from the other end of the case. The price is $3.95.

Intercontinental moves

Enlarged technical laboratories for developing and testing photographic equipment for light measurement are features in the new headquarters of Intercontinental Marketing Corporation, now at 95 Madison Avenue, New York City. This firm is sole distributor of the popular Lutrix exposure meter, which has recently been reduced in price to $11.95. The instrument is characterized by its conveniently interchangeable still and cine dials.

Castle shows Africa

Continuing its series of interesting and exciting film journeys to far lands, Castle Films, Inc., 30 Rockefeller Plaza, New York City, offers an unusual subject, *Native Africa*, available in 16mm. silent and sound versions, as well as in 8mm., at regular Castle prices. This film features such novel sequences as a parent lion teaching its cub the tactics of jungle life, a near duel between a vicious, big eared elephant and a lion, native ceremonial dances and fisher girls in the rapids of the Zambesi. The film concludes with some excellent shots of Victoria Falls.

J. A. Maurer, Inc.

An advanced type of view finder is offered by J. A. Maurer, Inc., 117 East 24th Street, New York City. The new finder shows a large, erect image on a ground glass surface, and it is provided with accurate adjustment for parallax at any distance. The image is brilliant and is correctly disposed as to right and left. Masks, conveniently inserted, define the altered fields when telephoto lenses are used. The new name of this corporation, J. A. Maurer, Inc., now supersedes the former name, Berndt-Maurer Corporation.

Foot switch

A distinct novelty in the construction of the type of foot switch which is normally used, to control a printing or enlarging light, is offered in the Luxor Mercury foot switch. This switch has a double mercury contact which is said to eliminate sparking, and it is silent in operation. It has three outlets for the simultaneous operation of equipment, and it is equipped with rubber feet, to grip the surface where it is used. The recently issued ninety two page catalog, produced by Burke & James, Inc., 223 West Madison Street, Chicago, features this item and many others.

End coated lamps

An opaque end coating is now provided on a new series of projection lamps, the 300 watt T 10, made by the General Electric Company, Cleveland, Ohio. This coating eliminates the need of a metal cap, to prevent stray light from coming through the upper ventilators of projector lamp houses.

Vaporate survives fire

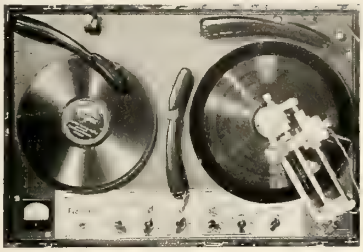
According to a report recently received, three films treated by the well known Vaporate process were found to be undamaged after subjection to the effects of heat and water in a fire in the office of the State District Health Unit at Mt. Sterling, Ill. The films were in metal containers which were blackened by the fire. Leaders and trailers on the films, which were attached after the subjects were Vaporated, were found to be unusable, while the Vaporated films themselves were undamaged and were put back in service.

Sound at Camera Mart

A new department, for the complete recording and demonstration of 16mm. sound, has been installed at Camera Mart, Inc., 70 West 45th Street, New York City.

New Victor

New features of design, incorporated in the Victor camera, have produced a new instrument, called the Aircraft model. This new camera, it is said, is designed to meet the needs of critical accuracy at all speeds for scientific work. In other Victor models, the speed control is regulated by an adjustment of the starting button, whereas, in this new instrument, the control is regulated by a dial at the side of the camera. The



Recording Fidelitone Turntable offered by George K. Culbertson

speed range includes eight, sixteen, twenty four, thirty two and sixty four frames a second.

Camera for rent A Bell & Howell Professional Studio model motion picture camera, especially converted to 16mm. use, is offered for rent by Camera Mart, Inc., 70 West 40th Street, New York City. This outfit has a mechanism for automatic and hand shutter dissolves, a focus on ground glass, four lens turret, ten power rear focusing magnifier, forward and reverse action, behind the lens filters, single exposure and trick cranks and outside magazines.

Accessories available include electric motor drive, auxiliary range viewfinder, tripod and extension sunshade, matte box and a complete complement of lenses. The camera may be rented for $15.00 a day, or for $75.00 a week.

Filmo Eight "400" The newest unit of the Bell & Howell projector line, just announced, takes 8mm. reels of 400 foot capacity, giving a full half hour of uninterrupted projection. The new Filmo Eight "400" embodies all the features of the Filmo Master 8, including all gear drive, fast lens, power rewind and two way tilt. The price is $112.50. Also announced is the new 400 foot, 8mm. reel, of spring steel, with aluminum humidor can, at sixty cents each. The Filmo Master 8 projector has been lowered in price from $118.00 to $99.50, while the Filmo Sportster 8mm. camera is now priced at $69.50.

Titled with match books

[Continued from page 169]

framed a portion of the background picture that I wanted to use. Then, over the background, I placed the match book cover at an angle that looked attractive; finally I pressed the button, to film the title. In making the next title, I selected a new portion of the background area and placed a new match book in position. That is all there is to it!

When I ran my film through, I was surprised at the results. The colorful picture made an excellent background, although it did not detract attention from the match covers, which told the real story. The auxiliary lens of the titler brought out the type and design on a match cover in sharp focus.

When I spliced these titles in the film, I found that they fitted perfectly with scenes that followed them. Many of the match books, besides carrying the name, location and slogan of the particular attraction, also featured a suitable picture or sketch. This picture was particularly effective when the title was immediately followed by a similar shot of the object pictured or symbolized on the match book cover. This procedure worked very well with the Rice Hotel, in which we stayed, and with the San Jacinto Memorial, on the battlegrounds near Houston, Texas.

After using a number of the match covers to such advantage for titling, I discovered that I had quite a few left. Most of these represented clubs and ballrooms which I had been unable to film. It seemed to be a good idea to suggest these places in the movie, even though I had not filmed them, so I took short shots of an appropriate series of these books and thus produced a symbolic montage, which represented the events of a particular evening. This series of flashes was then spliced in the logical place in the film. I repeated the procedure two or three times, and the result was a movie record of practically all the places we had visited.

In this way, I found that a simple advertising medium, used by many a store, shop and theatre in North America, can provide a travel film with clever and colorful titles which identify each sequence adequately and attractively.

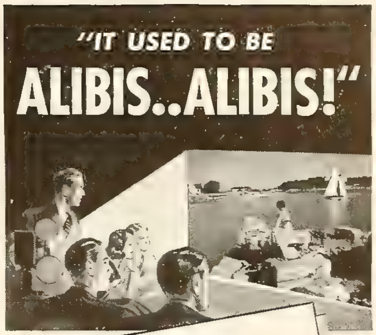
Travel is not the only movie subject to which match book titles can be fitted. They will work just as well if you film local spots and business establishments, as every public spirited movie "fan" will do at some time or another.

Of course, match book titles should not eliminate entirely the regular form of captions. I found it necessary to insert one here and there, wherever a bit of explanation was needed or where the jump between locations was too great for the spectators to grasp through the brief match book legend, but such titles were held to a minimum.

Because of the effort of every businessman to be different from his competitor, every match book title you and I may use will be new and different.

TRIPOD THREADS

The standard tripod socket thread is known in hardware parlance as a "one quarter twenty" thread. Common stove bolts that have this thread may be obtained. They are one quarter inch in diameter and they have twenty threads to the inch.



"IT USED TO BE ALIBIS..ALIBIS!"

BUT NOW

. . . every scene, every frame I take with my movie camera is correctly exposed . . . sharp and brilliantly detailed. My color pictures, too, are lifelike, with all the natural colors and tones. No more alibis for over or under-exposed pictures . . . no more wasted film . . . thanks to my WESTON Exposure Meter!"

This free booklet explains how you, too, can get correctly exposed pictures, every time you use your movie or still camera. It's written in plain, understandable language, without confusing technicalities; and it's full of helpful illustrations. Write for your free copy today. See for yourself how easy it is to get perfect pictures with the WESTON Exposure Meter . . . how simple it is to avoid film losses and picture disappointments. Write today to Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

WESTON Exposure Meters

INSURE PERFECT PICTURES WITH YOUR CAMERA

SOUND ON FILM

Rent-Exchange-Sale

Modern High Grade Features & Shorts

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1041 Jefferson Ave. Brooklyn, N. Y.

KODACHROME REDUCTIONS

16 TO 8

KODACHROME EFFECT DUPLICATES

PARTH LABORATORY

MT. POCONO, PENNA.

NOW!

CLEAR, ARTISTIC TITLES

PURE WHITE or BRILLIANT RED, BLUE, GREEN or YELLOW.

Write your titles the modern way with

RITE-A-TITLE

(Transfer Sheets)

—and be sure of Clean-cut, Beautiful Titles

No more fuss with clogged pens or messy liquids.

Easy as writing with a pencil.

Works with any Titler.

Lots of cartoons for tracing included.

Complete Kit by mail 10c (any 1 color) 25c (assorted colors)

ALL PURPOSE GOLD CORP.

BOX 81 BROOKLYN, N. Y.

Satisfaction guaranteed or money promptly refunded

FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

LATEST RELEASES

Look To Lockheed For Leadership, 3 reels, 1450 feet, 16mm. sound on film, black and white.

OFFERED TO: accredited groups, schools and colleges, clubs.

AVAILABLE FROM: Castle Films, Inc., Russ Building, San Francisco, Calif.; Field Building, Chicago, Ill.; R.C.A. Building, New York, N. Y.

Look To Lockheed For Leadership is a thirty five minute, fast moving dramatic story of today's aircraft production in the Lockheed factory. It includes flying and air scenes of newest commercial and military airplanes. The film is basically a history of aviation, from Kitty Hawk to the war skies of Europe, but it includes in its fast paced sequences a revealing study of action behind the scenes in modern aviation. It depicts the new standards of performance and safety and the means by which the experience of all working aviation employees is coordinated for research. The construction of an airplane is shown, with the various steps leading to its completed manufacture. Frank Hawks, Charles A. Lindbergh, Ruth Nichols, Wiley Post, Howard Hughes and many others are featured in the film. It is a brand new and timely release.

Men of Muscle, 1 reel, 10 minutes, 350 feet, 16mm. sound and silent, black and white.

OFFERED TO: groups, preferably, and individuals.

AVAILABLE FROM: Publicity Department, Springfield College, Springfield, Mass.

Men of Muscle depicts the student life and training of physical educators at Springfield College, for which the college is famous. Gymnastic exhibitions, football, wrestling, basketball and pictures in the laboratories, classrooms and on the campus are included, showing the social and academic life of the students, as well as their specialized training.

Alloy Steels, a Story of Their Development, 20 minutes, 16mm. and 35mm. black and white sound on film.

OFFERED TO: educational institutions, engineering and scientific societies, civic and business associations, clubs, churches and other responsible organizations.

AVAILABLE FROM: Bureau of Mines, 4800 Forbes Street, Pittsburgh, Pa.

Alloy Steels, a Story of Their Development opens with a comprehensive historical sequence which deals with the history and development of alloy steels. In the first scenes, a toolsmith is seen at work in an oldtime shop, followed by the process of "cementation"—that is, making blister bar steel, by adding carbon to wrought iron—which was a process known by the ancients and rediscovered many years later by European workmen. The scenes that ensue portray the milestones in the years of experiment that lead to the advent of the automobile, with its need for a stronger, more reliable steel. The film ends, after a comprehensive survey of the final steps which made possible modern alloy steel production, with scenes in present day steel plants and pictures of the equipment for fabricating steel.

Nickel Mining, 16 minutes, 1 reel, 16mm. sound on film, black and white; produced in cooperation with the International Nickel Company.

OFFERED TO: educational institutions, engineering and scientific societies, civic and business associations, clubs, churches and other responsible organizations.

AVAILABLE FROM: Bureau of Mines, 4800 Forbes Street, Pittsburgh, Pa.

Nickel Mining is a comprehensive pictorial study of almost all the operations, both underground and on the surface, involved in mining nickel. The film depicts the structural methods by which the miners' safety underground is insured and the complicated arrangements for removing ore. Open pit mining of surface deposits, drilling, loading, tamping, blasting, loading trucks, an open pit crusher, storage bins and so forth are all shown.

Bridging San Francisco Bay, 1600 feet, 4 reels, 16mm. sound on film, black and white.

OFFERED TO: educational groups only.

AVAILABLE FROM: United States Steel Corporation of Delaware, 436 Seventh Avenue, Pittsburgh, Pa.

Bridging San Francisco Bay tells the story of the construction of one of the most remarkable bridges in the world. For a great many years, men said that this major navigable waterway could not be spanned; yet here it has been done, and the story of this feat begins with the plans and covers the sinking of the foundations, general construction of the superstructure, cable spinning, erection of catwalks and countless interesting steps in its amazing growth of a bridge, 43,500 feet from terminal to terminal.

EDUCATOR'S COMMENT: Suitable for seventh to twelfth grades that study California, transportation, civil engineering projects or special occupations. —*E. D. C.*

RECENT RELEASES

Jerry Pulls the Strings, 40 minutes, 16mm. and 35mm. sound on film, black and white.

OFFERED TO: schools.

AVAILABLE FROM: Home Economics Department, American Can Company, 230 Park Avenue, New York City.

Jerry Pulls the Strings makes use of an unusual device for presenting the history of coffee. Skillfully handled marionettes act out the story of coffee, from its discovery, in such a convincing way that history really lives for those who see the film. Geography, English, history, general science and home economics are all coordinated in an engaging way.

This Moving World, 3 reels, 16mm. and 35mm. sound on film, black and white.

AVAILABLE TO: schools, churches, movie clubs, club showings and other large groups.

AVAILABLE FROM: Wilding Picture Productions, Inc., 7635 Grand River Avenue, Detroit, Mich.

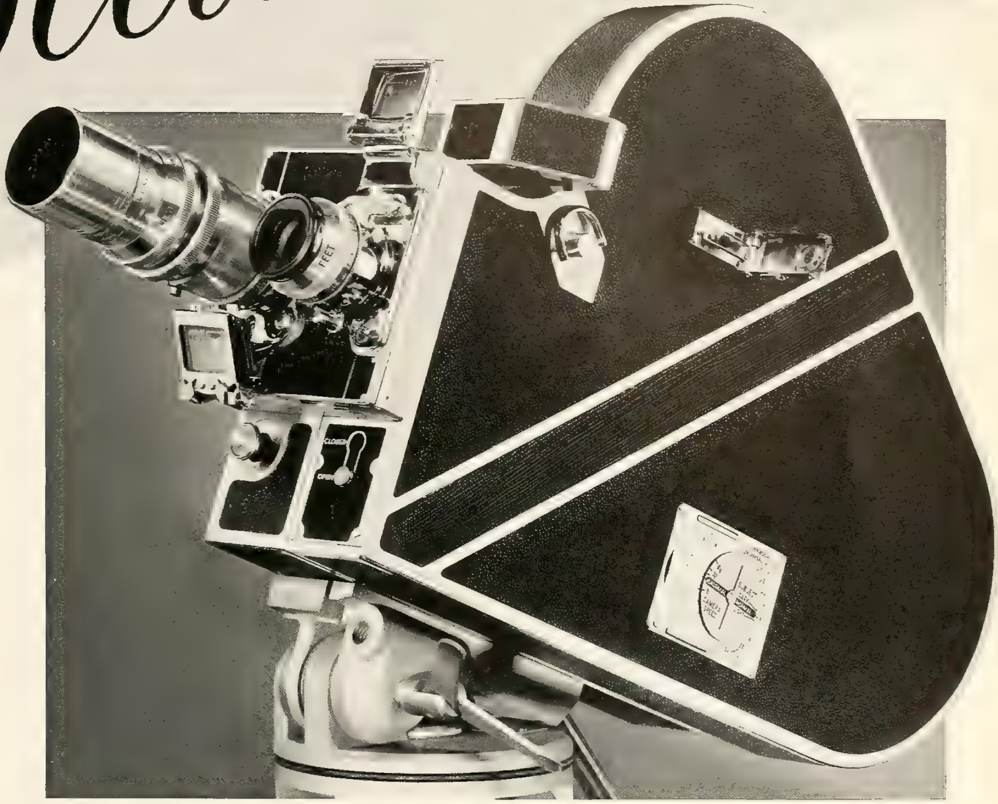
This Moving World begins in the prehistoric era and depicts the invention of the wheel, carrying this theme up to the present day. The picture contains shots of old methods of transportation.

EDUCATOR'S COMMENT: This forty five minute film is useful in elementary and junior high schools, for units on transportation. It may be shown to introduce the unit, as a core of discussion or as a review.—*E. D. C.*

OILING A CAMERA

Never try to oil your camera without consulting the instruction manual. While some manufacturers advise oiling by the owner, others caution against it. In any event, a camera needs additional lubrication only after prolonged use.

Special IN NAME IN FAME



CINÉ-KODAK SPECIAL

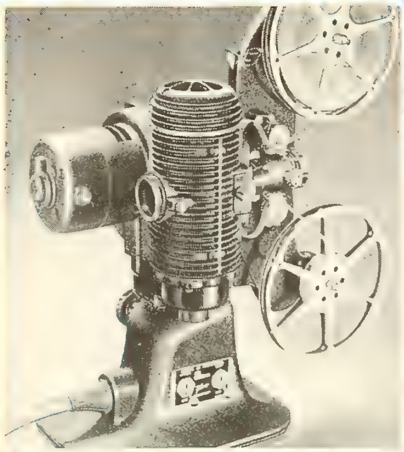
WHEN the movie-making job to be done is an exact—and exacting—one, Ciné-Kodak Special is the chosen camera. Scientists and advanced workers in every field recognize this remarkable instrument as the camera that gives them easy mastery over ciné-technique.

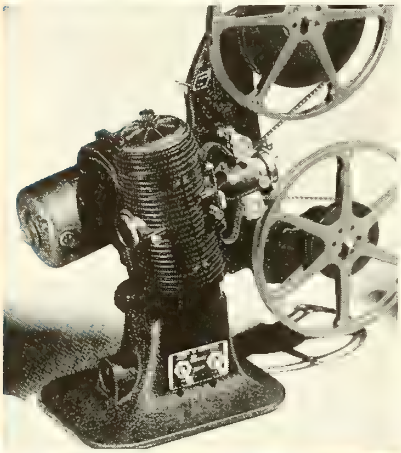
A civil engineer, a botanist, a biologist, a physicist, and an athletics coach differ, of course, in their specific needs, as far as a 16 mm. motion picture camera is concerned. But Ciné-Kodak Special, with its tremendous variety of integral features, adapts itself with ease to the mastery of the problems in each field.

Ask your dealer, or write Eastman Kodak Company, for a copy of the completely informative, illustrated book, "The World's Finest 16 mm. Movie Camera." The Ciné-Kodak Special is exactly that.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Here "*All-gear Drive*" Means NO Chains or Belts!





FILMO-MASTER 8 mm. PROJECTOR

with 500-watt lamp, 200-ft. film capacity, now only $99.50

Entirely gear driven with swift, gear-driven power rewind. Fast F 1.6 lens with two-speed focusing and focus lock. Lens instantly replaceable with others for special purposes. Clutch for still projection. Two-way tilt at the turn of a knob. "Floating film" protection throughout. Metered lubrication to prolong projector life. Adequate cooling to prolong lamp life. Was $118. Now, complete with lens, lamp, reel, and case, only $99.50!

NEW! FILMO-MASTER "400" 8 mm. Projector

Takes 400-ft. reels! Price only $112.50

Has all the superb design and construction features that have earned for Filmo-Master 8 (above) its reputation as the finest 8 mm. projector, *plus* longer geared reel arms which accommodate film reels as large as 400-foot. Thus Filmo-Master "400" permits uninterrupted programs *as long as 33 minutes!* The low price, $112.50, covers the *complete* projector *and* its sturdy carrying case.

ALL-GEAR DRIVE, in Bell & Howell language, means that *all* power transmission, visible *and invisible,* is accomplished without hidden chains or belts. This advanced projector design frees operators from the nuisance of handling oily reel spindle belts. In its internal applications it means *positive* drive throughout the life of the projector, with no belts to slip and fray out, no chains to wear and become noisy and remiss in their duties.

When you shop for an all-gear-drive projector, look beyond the *visible* elimination of chains and belts. Know, before you buy, that *gears,* not chains or belts, transmit power *inside* the projector, too.

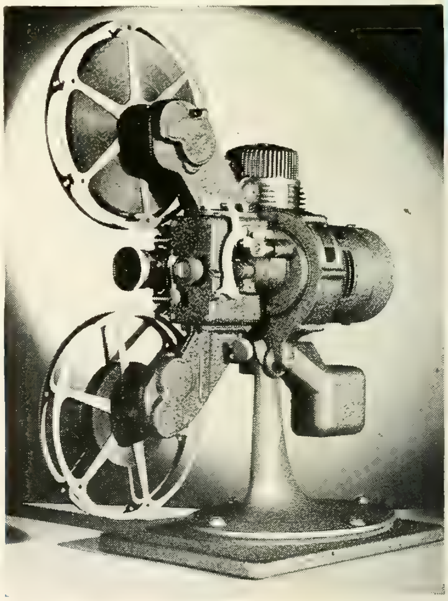
You'll find true all-gear drive in the Bell & Howell Filmo Projectors shown here. At moderate prices they offer other plus values, too—complete protection for your often irreplaceable films and the last word in brilliant, rock-steady, flickerless screen pictures.

Use the convenient coupon to request complete details on any Filmo equipment, or see a near-by photographic dealer.

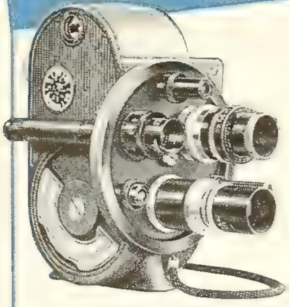
FILMO-MASTER 16 mm. PROJECTOR ⟶

now runs sound film, too

All Filmo 16 mm. Projectors for silent film, including the moderately priced Filmo-Master shown at right, now project sound film as well as silent. The sound, of course, is not reproduced; you need a Filmosound for that. But the new feature opens to silent projector users the vast libraries of entertaining and educational sound films. And it eliminates all possibility of damaging sound tracks by unknowingly threading sound films into these silent film projectors. The Filmo-Master 16 mm. Projector, entirely gear driven and complete with 750-watt lamp, F 1.6 lens, and case, is priced at only *$139.*



FILMO 8mm. CAMERAS AT *New Low Prices*

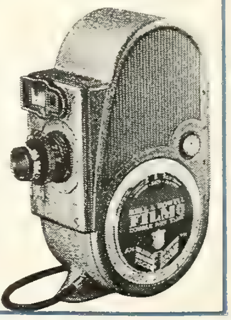


FILMO TURRET 8, *NOW ONLY* $109.50

Here's the aristocrat of 8 mm. cameras at a new low price! Its turret head mounts three lenses *and* their matching viewfinder objectives. Thus the viewfinder is always matched, automatically, to the lens you're using. Four operating speeds include slow motion, and there's a single-frame exposure control for animated cartoons. The new low price includes a fine, fast, F 2.5 lens.

FILMO "SPORTSTER" 8, F 2.5 LENS *NOW ONLY* $69.50

If you don't require a turret head, here's your 8 mm. camera, with F 2.5 lens, at a lower price than ever before. Takes slow-motion pictures and offers the much-used intermediate speeds, too, as well as single-frame control. Has automatically reset film footage dial and sealed-in automatic lubrication. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*



PRECISION-MADE BY *Bell & Howell*

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Ill.
Please send illustrated descriptive literature on ( ) Filmo 8 mm. Projectors; ( ) Filmo 8 mm. Cameras; ( ) Filmo 16 mm. Projectors;

other units..

Name..

Address..

City......................State......MM 4-41

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MAY, 1941

25c

EVERY NEW MEMBER GETS—

The ACL Movie Book

The ACL MOVIE BOOK
A Guide to Making Better Movies
The ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE, INC.
AMATEUR CINEMA LEAGUE INC

IT'S the latest book on amateur movie making! . . . It's the biggest book about the subject written in the past decade!

311 PAGES—OVER 100 ILLUSTRATIONS—FRAME ENLARGEMENTS—PHOTOGRAPHS—DRAWINGS! INTERESTING — NEW IDEAS — SIMPLY WRITTEN—ACCURATE—COMPLETE—FULL INDEX.

Written by the staff of the Amateur Cinema League—compiled from their experiences in serving thousands of movie makers for over a decade, this book represents the latest and simplest cine technique. It is based on what amateurs do. It tells you what you want to know because it comes from the needs and questions of over 21,000 League members—every one a real movie maker.

The new book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information is correct — IT'S AN ACL PUBLICATION.

GET THIS NEW BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED BELOW *ALL* FOR $5.00 A YEAR

★ **MOVIE MAKERS** . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen — will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

Color filming—27 pages, *illustrated*
Titling technique—32 pages
Featuring the family—34 pages
Lighting personal movies—37 pages, *illustrated*
Films and filters—31 pages, *illustrated*

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York, N. Y., U. S. A.

Date............ ....

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada, $3.50 in other countries.)

MEMBERSHIP ....$5 a year

Name ....

Street ....

City .... State ....

May 41

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR **Five dollars a year**

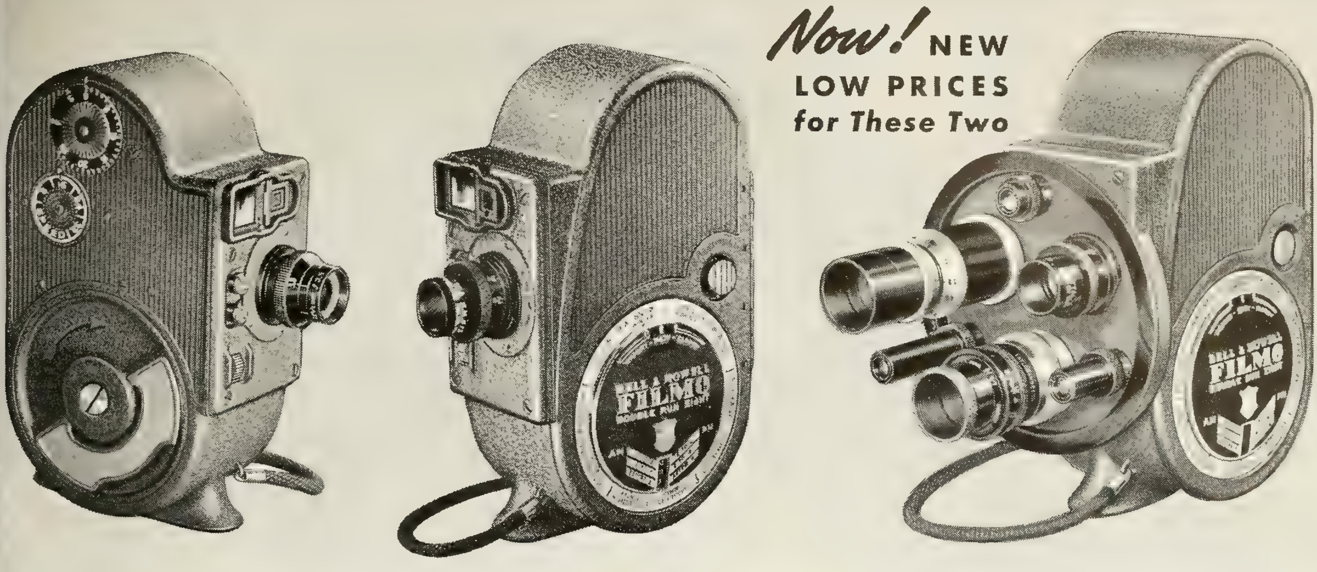
AMATEUR CINEMA LEAGUE, INC.

420 Lexington Ave. New York, New York, U. S. A.

WANT BETTER 8MM. MOVIES THIS SUMMER?...

Get One of These 3 Filmo 8's

BY THE MAKERS OF HOLLYWOOD'S PRECISION EQUIPMENT



FILMO "COMPANION" 8

Palm-size; weighs only 24 ounces. Film, color or black-and-white, drops into place—no sprockets to thread. Operates at 8, 16, 24, and 32 frames per second. Has single-frame control for animated cartoons. Standard 12½ mm. F 3.5 lens is instantly interchangeable with extra speed and telephoto lenses, for which matching viewfinder masks are provided. Built-in exposure calculator covers every outdoor photographic condition. B&H precision construction throughout. Only $\$49^{50}$

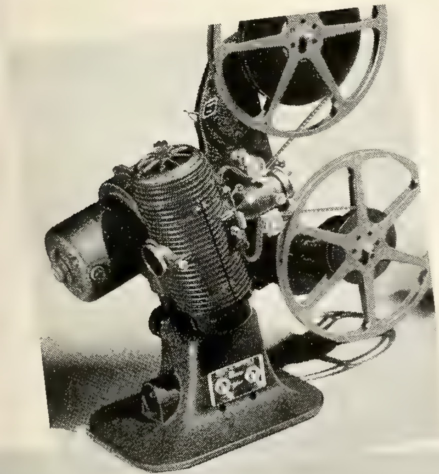
FILMO "SPORTSTER" 8

As small and light as the "Companion," "Sportster" offers the same advantages *plus* the following important features. Operating speeds are 16, 32, 48, and 64 (slow motion), with single-frame exposure control, too, of course. The lens is the fine Taylor-Hobson 12½ mm. F 2.5, twice as fast as an F 3.5. The film footage indicator is *automatically* rather than manually reset. Streamlined housing; colorful, embossed exposure calculator. Price recently reduced to . . . . $\$69^{50}$

FILMO TURRET 8

Brings complete, instant readiness for all picture opportunities. The turret head mounts three lenses *and* their matching viewfinder objectives, so that the finder is *always* matched, automatically, to the lens you're using. Has four speeds including slow motion, single-frame control, positive-type finder, and automatically reset film footage dial. New low price includes one lens—the fine, fast Taylor-Hobson F 2.5. Now only . . . . . $\$109^{50}$

Or, with critical focuser, $126.



FOR SUPERB PROJECTION AND FULL FILM PROTECTION

Use a Filmo 8mm. Projector

NOW, AS LITTLE AS $99.50 buys a Filmo 8mm. Projector, precision-made by Bell & Howell to show 8mm. films at their best and to give your irreplaceable films the complete protection so essential to their permanence. Camera-matched mechanism insures rock-steady pictures. For this new low price you get the famous Filmo-Master 8mm. Projector with 500-watt lamp and 200-foot film capacity, previously sold at $118. It's complete with fast F 1.6 lens, lamp, 200-foot reel, and carrying case.

FILMO-MASTER "400" (left)—a new 8mm. projector that takes *400-foot reels* for uninterrupted programs *as long as 33 minutes!* Has all the superb design and construction of the original Filmo 8mm. Projector (above). Price, complete and including carrying case, only. . . . . $\$112^{50}$

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Ill.

Please send free 16-page booklet giving complete information about Filmo 8mm. Cameras and Projectors.

Name. . . . .

Address. . . . .

City. . . . . *State*. . . . . . . MM 5-41

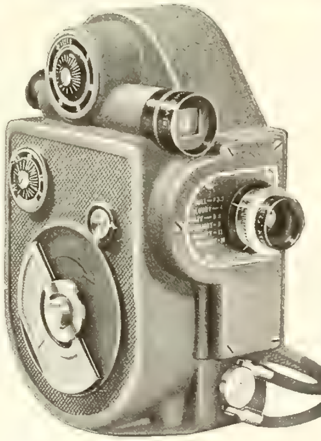
PRECISION-MADE BY **Bell & Howell**

OUTDOOR MOVIES IN COLOR!

Are Easy to Take with a Revere 8 M/M CAMERA

REVERE MODEL 88 CAMERA

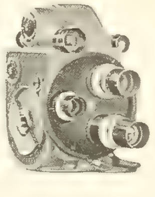
Built in optical view-finder—5 speeds (8, 12, 16, 24 and 32 frames per second). Exclusive automatic sprocket control forms loop in film—quick and easy to thread—Licensed Eastman-type spool and spindles. Precision-built mechanism, with helically-cut gears. 5 foot spring motor. *Complete* with Wollensak 12.5 mm. F3.5 lens, **$32.50**; with F2.5 lens, **$44.50**; *complete* with Bausch & Lomb 12.7 mm. F3 lens, **$37.50**.

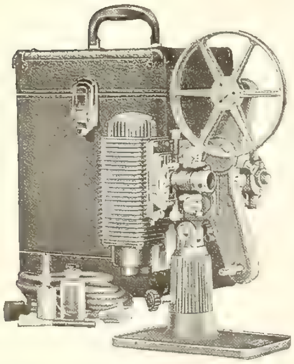


REVERE Model 88
Complete with Wollensak 12.5 mm. F3.5 lens
$32.50

REVERE MODEL 99 TURRET CAMERA

Has all the exclusive features of the Revere Model 88 and in addition has an extra optical viewfinder for use with Telephoto lenses. Complete with one Wollensak 12.5 mm. F2.5 lens........**$65.00**





Revere DeLuxe Model 85 Projector

The De Luxe model (shown here) has 500 watt lamp and powerful F1.6 lens for brilliant illumination. Its features include high-ratio Duplex shuttle film movement, rheostat speed control, 300-foot reel capacity, double blower cooling system, beam threading light, helical gear tilting device, duo shield light diffuser. Complete with 500 watt lamp, F1.6 lens and Carrying Case......**$75.00**

Revere Standard Model 80 Projector complete with 500 watt lamp and F1.6 lens is also available for only..........................**$65.00**

Which will you have when this summer slips by?—just pleasant memories of the good times—or *vivid color movies* of the important events? Movies in brilliant, natural colors or black and white *are easy to take* with a Revere 8 MM CAMERA. It is so simple in design that even a ten year old child can load it. Quickly threaded; has Eastman type spool and spindles. An exposure guide on the side of the camera shows you how to set the lens. After that, just wind the motor, aim through the built-in view-finder and press the button! When the film has been fully exposed, mail it to convenient laboratory which develops the film (at no extra cost) and returns it to you ready to show. The exclusive Revere sprocket film control forms a loop in the film automatically. It not only makes it easier to thread but also assures steady movies (no gate snubbing of film). The precision-built Revere, with its *five* speeds, one piece housing and other advanced features offers you more for your money. Compare, at your dealer's, with any other camera, regardless of price, and you will agree. Write for new 4-color literature for full details!

REVERE CAMERA COMPANY · CHICAGO
PHILADELPHIA · KANSAS CITY · MINNEAPOLIS · LOS ANGELES · DALLAS

REVERE CAMERA CO.
Dept. 5 MM., 320 E. 21st St., Chicago, Ill.
Please send your new literature on Revere 8 mm. Cameras and Projectors.

Name ....
Address ....
City ....State ....

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Hobart Photo Features

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MOVIE MAKERS

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FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

LATEST RELEASES

Weather By Carrier, 1½ reels, 16 minutes, black and white, 16mm. sound on film.

OFFERED TO: universities, colleges, junior and senior high schools, Parent-Teachers' Associations, clubs and community meetings.

AVAILABLE FROM: Castle Films, Inc., Russ Building, San Francisco, Calif.; Field Building, Chicago, Ill.; R.C.A. Building, New York, N. Y.

Weather By Carrier, a brand new motion picture, tells the story of air conditioning. By the simplest of illustration, the entire theory is explained in an authentic and interesting manner. Many of the dramatic exhibits at one of the most popular buildings of the New York World's Fair are used in these demonstrations. Some of the many subjects covered are: how relief can be secured from pollen induced ailments, such as hay fever; how humidity can be supplied in cold weather and removed in hot weather; how water is wrung out of the air; how the human body is, in itself, a miniature furnace; how the presence of many persons in one place adds to high temperatures; how air conditioning relieves these conditions.

Thumbs Up!, 35 minutes, 16mm. sound on film, black and white; produced by Herbert T-Edwards, for the British War Relief Society.

OFFERED TO: clubs, schools, churches and war relief groups, complete with sound projection equipment and a trained operator.

AVAILABLE FROM: Herbert T-Edwards, Non Theatrical Films, Inc., 165 West 46th Street, New York City.

Thumbs Up! is a brand new and dramatic film, produced under the auspices of the British War Relief Society. The struggle of nations across Europe —on land, in the air and at sea—is shown, followed by the massacres in Poland, the collapse of the low countries and France and, at last, the colossal epic of Dunkerque. The audience then sees the vast conflict in the British Isles, where a great free people make a stubborn stand. Finally, America's humane rôle is depicted. An endless chain of aid streams with the convoys across the Atlantic to Britain's beleaguered millions.

Lowell Thomas is the commentator.

TVA, 734 feet, 16mm. and 35mm. black and white sound on film; produced by the Tennessee Valley Authority and the National Defense Commission.

OFFERED TO: groups.

AVAILABLE FROM: Information Office, Tennessee Valley Authority, Knoxville, Tenn.

TVA is a new motion picture, showing the work and accomplishments of the Tennessee Valley Authority after more than seven years' progress toward the unified development of the Tennessee Valley. The picture shows TVA's multipurpose dams, operating to help control floods, to aid navigation and to produce power. It shows four dams under construction which, when finished, will complete the system in the Tennessee River and which will provide three huge storage dams on tributary streams. The film also shows many other activities of the Authority, including agricultural work, rural electrification, research and reforestation.

EDUCATOR'S COMMENT: Excellent for junior and senior high school classes that are studying this section of the country, national defense, governmental services or conservation. The film would make an excellent background in English or social studies classes and in debating clubs.—*E.D.C.*

Tobaccoland, U.S.A. and **Pleasure Time,** 5 reels, 55 minutes, 16mm. black and white sound on film; produced by the March of Time.

OFFERED TO: adult groups, colleges and high schools in conjunction with Parent-Teachers' Association meetings.

AVAILABLE FROM: Castle Films, Inc., Russ Building, San Francisco, Calif.; Field Building, Chicago, Ill.; R.C.A. Building, New York, N. Y.

Tobaccoland, U.S.A. provides the chance to live intimately with the people of our Southland. The audience visits two great Southern universities. There is a rousing football rally, and part of a game is shown. The audience follows the cultivation of tobacco, from its planting to its use in making cigarettes.

Pleasure Time, offered in combination with the foregoing subject, takes the audience behind the scenes, to see how Fred Waring creates and organizes his popular radio program. Producing a different fifteen minute show, five nights each week, is a stupendous job, requiring patience and endurance. This movie shows how the Waring program grows bit by bit; how numbers are selected, rehearsed and timed; how the director and his group work together, to secure smoothness. Included in special numbers are Donna Dea, Patsy Garret, the Three Fellers and Three Gals, Two Bees and a Honey and Les Paul's string trio.

RECENT RELEASES

Air Waves, 1 reel, 16mm. and 35mm., black and white sound on film; produced by RCA.

OFFERED TO: groups.

AVAILABLE FROM: William J. Ganz Company, 19 East 47th Street, New York, N. Y.

Air Waves takes the audience backstage at Radio City, in New York City, to show internationally renowned artists, announcers and engineers at work. How sound effects are contrived is shown. Acts are pictured in rehearsal and on the air, and the control room is shown.

EDUCATOR'S COMMENT: Excellent for students from the fourth grade up. This film is useful for almost any age group that is interested in the general, non technical aspects of broadcasting.—*E.D.C.*

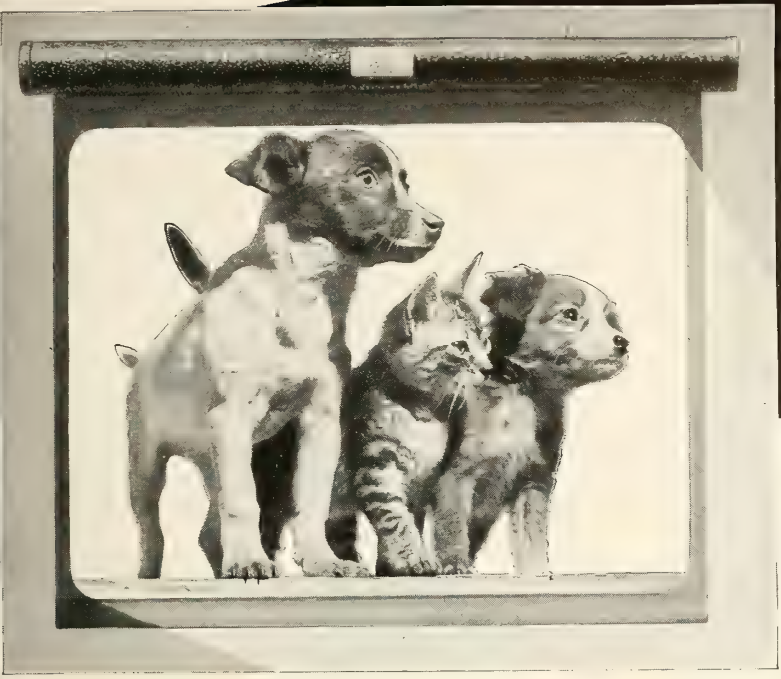
The Story of Shade Tree Care, full version, 2 reels, 800 feet, 16mm. silent Kodachrome; condensed version, 1 reel, 400 feet, 16mm. silent Kodachrome.

OFFERED TO: schools, colleges, clubs, churches and responsible individuals; available east of Kansas City only.

AVAILABLE FROM: The Davey Tree Expert Company, Inc., 30 Rockefeller Plaza, New York City.

The Story of Shade Tree Care deals first with mechanical spraying of large and old trees, to protect them from destructive insects. The method of replenishing the soil around the roots of such trees is also shown, including studies of technique. The latter part of the film is devoted to tree surgery, showing how the diseased portion of a tree is removed by a tree surgeon, how the tree is treated against further decay and how it is filled with cement and chemicals, to protect it against weather.

EDUCATOR'S COMMENT: A practical film for students in horticulture classes or for any groups interested in trees. Grade level, 7 to 12.—*E.D.C.*



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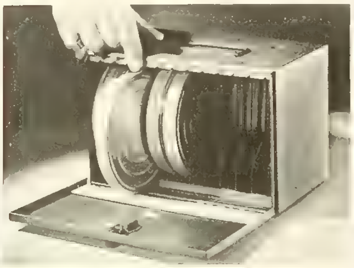

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Closeups—What filmers are doing

Ronald C. Bishop, ACL, now on the staff of the Concord (N. H.) *Daily Monitor*, writes in to tell us—and his fellow readers of this magazine—of his interest in getting 8mm. scenes in Kodachrome of New Orleans. He has a special hankering for footage of that city's *Times-Picayune*, on which veteran journal he once was employed. In exchange, he offers selected scenes, to order, of New Hampshire's far famed scenery. Address Mr. Bishop at 2 Glendale Road, West Concord, N. H.

The S. R. O. sign hung out recently, in Dallas, Texas, when Chester Glassley, ACL, producer of the 1940 Maxim Award winner, *The Will and The Way*, presented his film before more than two hundred invited guests. The real heroes of the occasion, however, were Garth and Billie McMasters, hero and heroine of the film itself, whom Mr. Glassley presented from the stage following the screening.

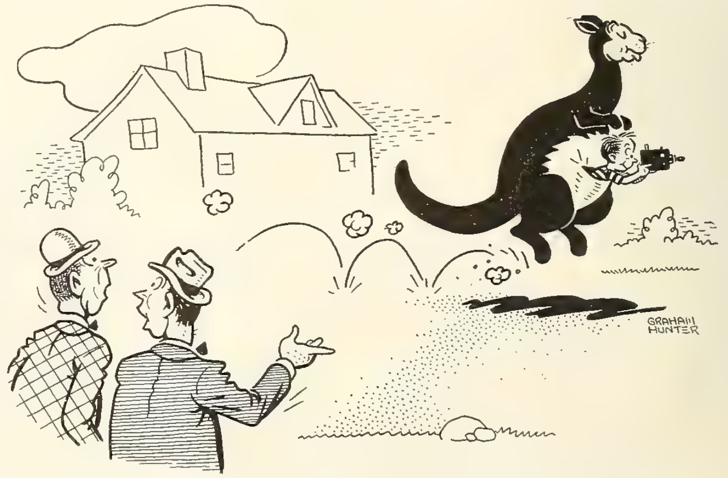
Should you have any lingering doubt as to the value of the League's oft repeated advice to shoot from a tripod in a moving car or train, you need only see the four reels of 16mm. color footage sent in for review by Ralph G. Voigt, ACL. From his home in Racine, Wisc., Mr. Voigt and family journeyed westward by train, "rubbernecked" by omnibus and took side trips by motor car. Every foot of this traveling footage was shot from a tripod—and every inch of it is as steady as the proverbial rock. Mr. Voigt achieved particular success in a series of interiors, filmed with daylight, on board the streamlined flyer rolling westward.

With today's transocean transport the uncertain matter it seems doomed to be, we have become accustomed at headquarters to foreign mail being delayed—and sometimes lost—in transit. But when the membership renewal of C. V. Thomas, ACL, of Durban, South Africa, turned up recently, several weeks late, it was for a reason happily unrelated to the war torn seas. It seems, simply, that Mr. Thomas had given the letter to his native houseboy, to mail in the red painted post box. The boy, still rather new to the ways of urban life, stuck it in the first red box he saw. A little over two weeks later, the letter was returned to Mr. Thomas—by the fire department!

If you took color pictures of the New York World's Fair—as who didn't—you'll recall just how difficult it was to get good exposure on the Theme Center under its evening illumination. Ralph R. Eno, ACL, of New York City, is one of the few we know of to pull off the trick successfully—and his final solution was a series of frame by frame exposures, at four seconds each. He says that it took him nearly three hours one evening to get all the needed footage. These scenes, along with other unusually good night effects, were seen recently at headquarters in *New York World's Fair*, a 1300 foot record of the Fair during both years, presented with music. The film was produced by Mr. Eno, on order from John Bross Lloyd, ACL, of Bryn Mawr, Pa., a charter member of the Amateur Cinema League.

CLEANING SCREENS

Do not try to clean a beaded screen, for you are almost certain to make it worse. No satisfactory method has yet been found. If the screen has turned slightly yellow, a few hours in the bright sun will bleach it white again.



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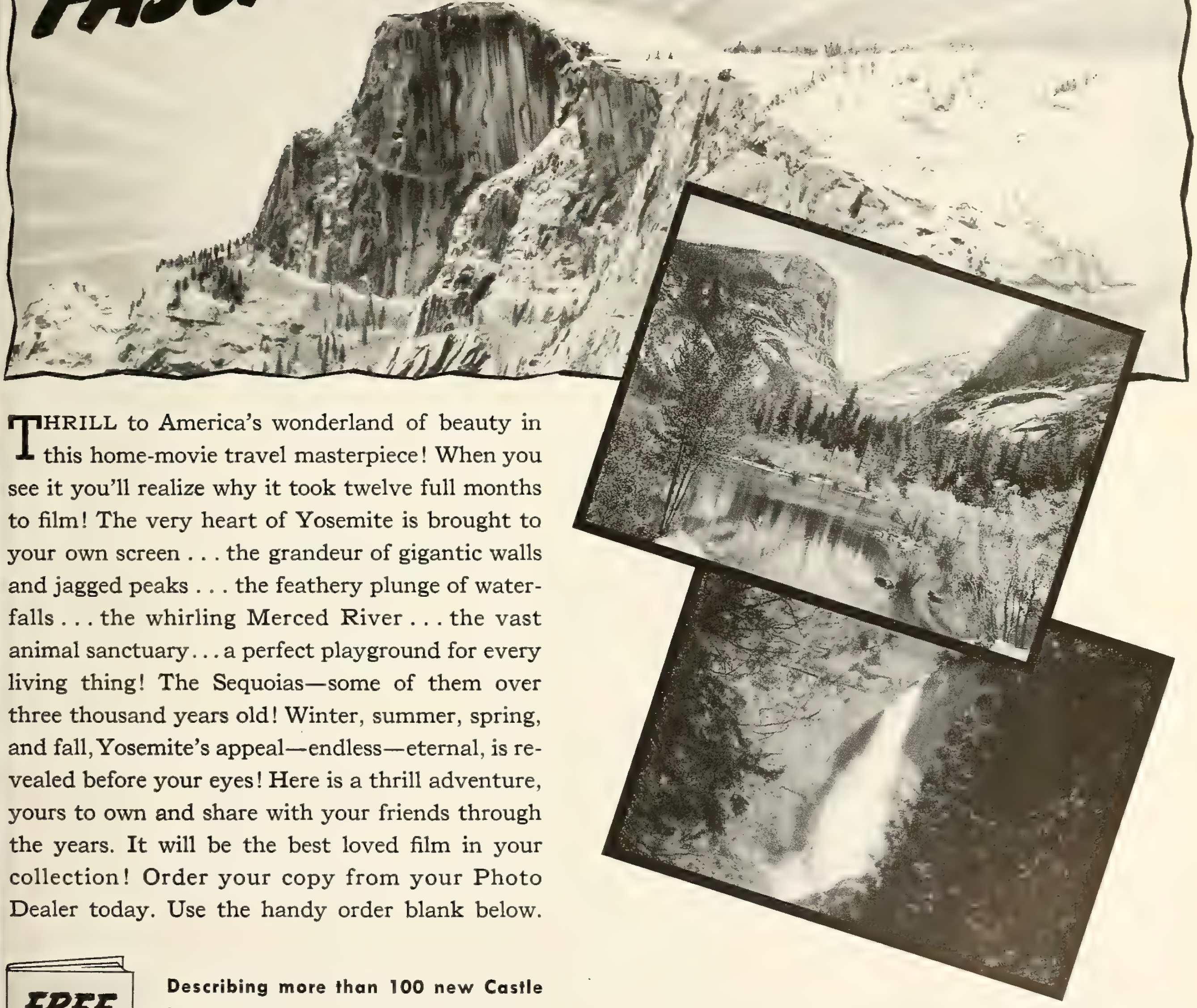

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whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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Address all inquiries to

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420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays.

Magic has limits

THERE is no doubt about the magic of amateur movies. In close to two decades of experience, non theatrical filmers have learned that they can express nearly everything on film and that they can create beauty almost as readily as they can conceive it.

This magic goes through the whole course of making a movie. That motion and sound can be presented to an audience by means of a whirring box and a whirling disc is a fact that still savors of mechanical wizardry to many of our friends. By a careful choice of camera positions and by camera manipulations, impossible things happen on screens. Water runs up hill in pictures, if we will that it shall. The magic of editing carries illusion still further. Why should there be any limit?

But there is one limit, in particular, that is often borne in upon the consultants of the Amateur Cinema League, as they review film after film. The magic of excellence and of genuine quality can, "only once in a coon's age," be put into a picture in the process of cutting and editing, if it has not been put into the footage itself. Generally, if a movie has been filmed dully, it will be projected with equal, or even greater, dullness.

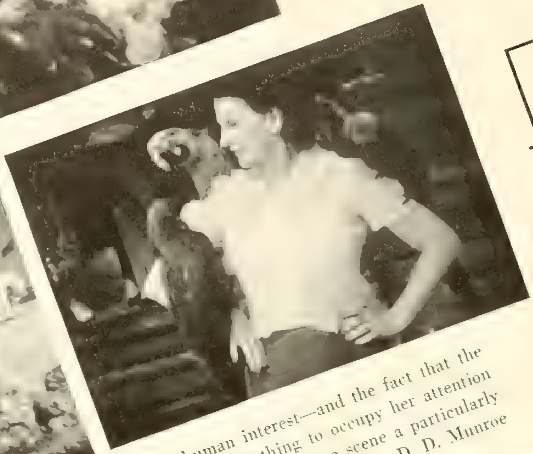
It is quite possible that we have all talked too glibly about and have depended too solidly upon the process of editing, as a panacea for indifferent camera work. We have let ourselves say that, given footage which is well exposed and in good focus, we can make a masterpiece out of a mess. What we have really meant is that, if we have relatively unrelated sequences that have been filmed with distinction, *as sequences*, we can build them into a related whole. The distinction of this whole, or the lack of it, will depend, as it always has depended, upon the quality of its parts. A collection of cinematic silk purses can be displayed pleasantly—sometimes brilliantly—but sequences of sows' ears will make only movie "baloney," no matter how expertly you may cut them.

A beautiful film begins to be beautiful with the first exposure that is made. The magic must be good magic, right at the outset. Unless this first step is tied up, in the mind of the filmer, with the final processes of editing and titling, it cannot initiate a fine picture. It may provide the raw material for some expert salvaging, in later editing, but that is a matter of chance.

It is important, then, to know where you are going before you set out, if you have the desire to make an exceptional movie. If you merely wander along with a camera, trusting to a splicer to bring a real film out of errant snapshooting, you will find yourself let down, so far as anything superior is concerned. You may want to wander, because you are after casual footage and a personal record of where you have been. Such records are entirely justified, if you don't offer them later as examples of good pictures. Make them and keep them in the family. But, in justice to the fine tools that are at your disposal, if you plan to show the results, you must plan the footage that goes into them.

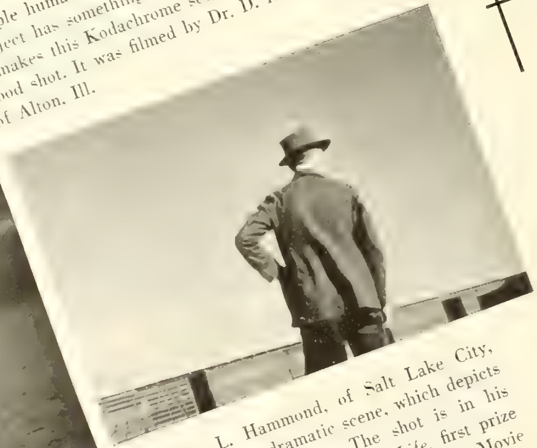
FINE FRAMES

In *A Study in Coloring*, on 8mm. Kodachrome, Albert E. Roser, of Minneapolis, Minn., presents closeups of many kinds of flowers. His shots are well exposed, and the flowers are well placed in the frame, to give pleasant compositions.

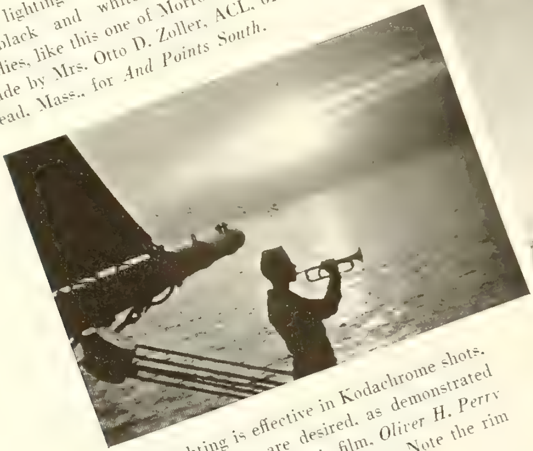


Simple human interest—and the fact that the subject has something to occupy her attention makes this Kodachrome scene a particularly good shot. It was filmed by Dr. D. D. Munroe of Alton, Ill.

Side lighting enhances Kodachrome as well as black and white film in architectural studies, like this one of Morro Castle, in Cuba, made by Mrs. Otto D. Zoller, ACL, of Marblehead, Mass., for *And Points South*.



Vaughan L. Hammond, of Salt Lake City, Utah, made this dramatic scene, which depicts a fugitive from justice. The shot is in his color photoplay, *Wanted . . . Life*, first prize winner in the recent Utah Amateur Movie Club contest.



Back lighting is effective in Kodachrome shots when silhouettes are desired, as demonstrated by Dr. R. J. Mroz, in his film, *Oliver H. Perry Cruise*, made for the Sea Scouts. Note the rim lighting on the boy and the sail.

Focus, a title made with wooden block letters, is a leader used by F. K. Fullmer, of Salt Lake City, Utah, for the purpose of focusing the projector. Mr. Fullmer's film, *Rodger*, on 8mm. Kodachrome, also contains the effective full face studies of children shown here.

OLD TIMER TELLS THE BEGINNER

Movie sage offers advice to the newer cine "fans"

WALTER BERGMANN, ACL

THE Veritable Beginner had just projected a 400 foot color film that he had taken on his vacation trip. Glancing eagerly and expectantly around at the other members of the Movie Makers Club, he inquired, "How did you like it?"

Some of the members politely nodded their heads and murmured that it was pretty good.

Old Timer joined the general chorus of appreciation and then said, "I knew a man who argued that the pictures he shot, by holding his camera in his hand, were just as steady as the pictures of another fellow who used a tripod. Well, maybe his results did not appear to be unsteady when he showed some real action shots, such as a horse race, but, when the scenes were of buildings, they seemed to wobble a bit.

"However, we settled the argument quite easily, by conducting a little experiment. Each man attached a mirror to the front of his camera, then each one turned his camera so that the mirror attached to it would catch the direct sunlight and would reflect it on a building across the street. The reflection from the mirror attached to the camera on a tripod was rock steady, while the reflection from the mirror on the camera which was hand held kept flashing up and down.

"That demonstration cured me of shooting pictures of buildings or inanimate objects without a tripod. I found out, too, that, when I used a tripod, my pictures were more pleasing and restful to the audience's eyes. You will never catch a professional movie maker taking pictures without a tripod if he can help it."

"But, Old Timer, some of the scenes in my film were difficult to take, even without a tripod," said Beginner in self defense.

"I'll admit it," said Old Timer. "But, when you can't use a tripod, perhaps you can find some other camera support. This reminds me of the time I didn't have a tripod because I couldn't decide which one to buy. You should have seen me looking for a tree or a pole, or maybe a bench or a pump and even the side of a building, against which to rest my camera so that I could get a steady picture."

Another member asked Beginner, "What kind of exposure meter do you use?"

"I do not use any," he confessed.

"Of course, now that the film manufacturer supplies a small exposure chart with each roll of film, the chance that you will make an incorrect exposure is considerably lessened," remarked Old Timer. "The charts are remarkable guides, and I have seen perfect exposures made by beginners. Nevertheless, I find that, by using an exposure meter carefully, I can get better exposures. I find that this is especially true in the case of color filming, because, in processing color, a laboratory does not compensate for overexposures or underexposures, as it does in processing black and white film.

"But, then, I don't like to take any chances on wasting color film. So I am very careful, not only about exposure, but also about what I film. I usually plan my scenes ahead of time before I actually shoot. My wife and I went to Williamsburg for the express purpose of shooting it in color. We arrived there in the late afternoon. The first thing that we did was to find the location of all the main buildings and to note in which direction they faced.

"We were then able to plan the order in which we should film them, so that we could take full advantage of the period when direct sunlight fell on each building. In shooting color, you can't miss getting a good picture, if the sunlight is directly on your subject. Of course, when the film was edited, we rearranged the scenes in orderly sequence.

"By the way, I had about fifteen feet of unexposed film left on the roll when I had finished shooting. Instead of wasting the unexposed footage, by taking some additional shots just to finish the roll, I used it for the titles of the picture. As a matter of fact, I usually have a few titles ready for any unexposed film that might be left over on a roll."

"Didn't some of Beginner's scenes appear to be too short to you, Old Timer?" queried another member, who wanted to get back to the subject.

"Yes," admitted Beginner, "I noticed that myself."

"Some of you fellows know Jack Smith," said Old Timer. "He used to win prizes with his snapshots, they were that good. He's going in for movies now. He invited me over to his house the other night, to see some of his movie shots. His scenes are all too short, and I blame it on his long experience in making snapshots. He hasn't learned to keep his finger on the camera lever long enough. I think that knowing the correct length for a scene is a matter of experience. As when you learn anything else, you have a little trouble for a while, then, all of a sudden, you find that you have the proper timing. Personally, I believe that it is better for a beginner to shoot the scenes a little longer than necessary, because he can always shorten them, but he can't go back and retake a foot or two, to add to the scene. Short shots are false economy, and they may be so short as to wreak havoc on your audience's nerves.

"Some of the boys use the count method, to determine the length of a scene. In 16mm. film, there are forty frames to a foot. As sixteen frames are exposed each second, each foot takes two and a half seconds to project. A 16mm. scene that is less than two feet long is too short, unless the shot is a closeup, inserted in a medium shot of the same subject. Usually, scenes of buildings, landscapes and so forth should run four feet or more. In using

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ANYWAY, THEY WERE LURED

Did fishers lure trout or vice versa, or did film lure both?

EARL L. ECKARD, ACL

THE telephone rang! On the other end was a trout fisherman—Harry Cramer. "When are we going trout fishing?" he inquired. It was early June, the leaves were unfolding, the flowers were blooming, insects were in the air—that meant that the trout were "coming."

The date was set. Returning to the living room and my comfortable lounge chair, I dreamed of the good times that we had, trout fishing every year at Utter's camp, near Baldwin, Michigan—the trip there . . . Dad Utter and his three boys . . . the beautiful pine wooded scenery . . . the crystal clear, spring fed rivers . . . the finny gamesters and that whale sized appetite. I had the fever!

About that time, my wife remarked, "What, fishing again —oh me!"

If only she could appreciate the subtle beauty of fishing, the tranquil woods, with only a bird here and there, warbling a song for the sheer joy of achievement.

Ah—that's it! We can't get the girls there—we'll bring the place to them. We'll make a movie of the whole thing. We'll show them the fun we have, the things we do, the sights we see, the way we live, the expressions on our faces, the thrill of a striking fish. Think of viewing such scenes during the winter, instead of dreaming of them! That thought decided it. *Michigan Trout Lure Two Royal Coachmen* was born.

Out came the pencil and paper, MOVIE MAKERS, pamphlets, *The ACL Movie Book* and an assortment of other material that I had accumulated for just such an occasion. The script was started. My 200 foot, 8mm. color picture was beginning to take form. The clock struck three. My wife called, to remind me that it was high time that I was getting to bed. With a grumble I agreed, but, mind you, I did not sleep. I was thinking . . . planning . . . dreaming!

Every detail was written and rewritten. This movie had to be different. My pride was involved. It had to be planned and filmed, to fit the plan. Everything of importance had to be in it, every little detail. Yet there must be a place for everything and a reason for its being.

To those who are not trout fishermen, the term, "Royal Coachman," may be puzzling. The Royal Coachman is a popular trout fly—one of our favorites. Instead of the fly luring the trout, the trout did a good job of luring Harry Cramer and myself, both Royal Coachman users. Therefore, *Michigan Trout Lure Two Royal Coachmen* was the title for a story of our fishing trip.

An artist was called in. The main, credit and end titles were ordered to be done in white oil paint on common, clear window glass, to fit a large titler, which I had made to hold a fourteen by twelve inch card. Moving backgrounds were a "must," and I had just the spot in mind for them. With the script written and the titles decided upon, we were off to a good start.

The day of departure arrived. We opened the picture with a scene of Harry and myself, looking at a road map. We showed the car trunk being packed, the car rolling down the drive and our wives waving goodbye. A few scenes of the highway, a couple of shots of route number signs, wiping on and wiping off, show our progress.

Incidentally, I found that, by splitting the wipeoff tape with a straight edge and a razor blade, I got much cleaner results than by using the tape as it comes from the roll.

We ran out of gasoline. A closeup of the empty gas gauge, made with a small metal titler, indicated this. Service station shots included closeups, made with a portrait attachment, of the hose in the tank and of the pump indicator. Scenes of us paying the attendant, cleaning the windshield and driving out of the station completed the series.

A shot of a sign, reading "Baldwin 3 mi.," introduced the next sequence. That sign was good news indeed! A reaction shot recorded my gleeful face. We could

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8mm scenes by Earl L. Eckard, ACL

Photograph by Hobart Photo Features

• *Surrounding photographs are frames from author's 8mm. fishing movie. The closeup of the trout was made with a titler and miniature trout in a bottle.*

ARE YOU READY FOR SUMMER SHOOTING?

Meisel from Monkmeyer

• *During the outdoor season you will want to devote your attention to planning shots.*

Check list of things to do —especially useful to new movie makers

KENNETH F. SPACE, ACL

THE colors and warmth of spring are already here. Take your movie camera off the shelf—if it has been there during the winter months—and get ready for the open filming season! Since a good beginning is half the battle, let us try, this year, to get a real start.

Perhaps the way is to set aside one evening, during which you will not be disturbed by outside obligations, and to call it "inventory night." On such an evening, the first step would be to get together every piece of your outdoor movie equipment and to place it upon one table. This collection would not include titlers, projectors, editors, screens or lights, but it would take in everything else.

After you have done this, first give your attention to the camera. It should be cleaned thoroughly with a soft cloth. The cover should then be removed, and the interior should be cleaned carefully with a camel's hair brush, to dust out all film particles, threads or other minute matter. Special attention should be given to the film gate and aperture. These parts should be examined, to see if you can find any small pieces of emulsion which may have adhered to them. Pieces of emulsion which, if left in place, might scratch film, can be removed with a soft cloth; if that proves to be difficult, an orange stick from a manicure set can be used to advantage. Never use any metal object for this purpose, for you may scratch the smooth parts. A careful dusting with a camel's hair brush would complete this cleaning operation.

Your next concern would be with the camera lens. Its front surface should be cleaned with lens tissue and, if it is in a bayonet mount, so that it can be removed easily, the rear lens element surface also can be wiped carefully with lens tissue. A lens should never be taken apart for cleaning. Dust seldom gets in between the sections of glass, and you are likely to damage the lens, if you try to separate it into its component parts.

The camera's view finder should also be cleaned or wiped off, especially the small finder at the rear of the camera.

If the camera has not been oiled all winter, it would be a good idea to apply a few drops of oil in the right places. Oil should be used only as directed in the camera instruction book, and the oil should be that which is recommended by the camera maker.

The camera should now be in pretty good shape *except for one possibility*—the exposure scale on the camera may be out of date for the particular film that you are now using. This remark may come somewhat as a surprise to you, but perhaps your camera has been put away for some time, and things have been happening in recent years. Some of the films, for which the exposure guides of earlier cameras were designed, are no longer manufactured. You can, of course, disregard the exposure guide on your camera and follow the printed guides which come with each roll of film of a certain make. One camera manufacturer will remove the out of date exposure guide on a camera and will replace it with the new type at a nominal charge. In any case, be sure that the exposure guide you follow is correct for the films that you use.

If you use a tripod (and you should), this might be the next item to be checked. By rubbing it with a soft cloth, on which you have placed a few drops of oil, you can make it shine like new. Loose screws or bolts should be tightened, and you may put a few drops of oil on the sliding portions, to make them work more smoothly.

Since there is little to do to an exposure meter, if it is working properly, except to wipe it carefully, we shall go on to the filters. A filter is like a lens, in that any scratches, dust, grease or fingerprints on its surface will produce poor results in the finished picture. Each filter should be cleaned with lens tissue.

It would seem that all this effort should be enough, but let us go on a little further. There are a few small accessories or tools that we may need when we are filming, but which we seldom have with us. Obtain a small cardboard box which is small enough to fit in your pocket and which is large enough to contain some lens tissue, a measuring tape (for real closeups), a camel's hair brush, a small roll of adhesive tape and perhaps a small screw driver. Collect these odds and ends in the box and take them with you on your filming expeditions.

Now let us see if there is anything new that you have always intended to get and that you never have had. Perhaps a canvas case for the tripod, a sturdy leather case with a belt loop for the exposure meter or "that other filter" that you have always wanted to try

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A "TITLE GUN"

How to build a useful tool to make captions

ELBERT H. COE

INGENIOUS movie makers have designed titlers of all sorts—vertical titlers, horizontal titlers, large and small, and the movie industry has turned out some good ones, too—titlers that come ready made. But here is a brand new variety—the "title gun."

I worked out this special design because I wanted to make titles on glass, with natural scenes in the background. I wanted to be able to look conveniently through the camera finder and to be able to see the title lettering in conjunction with the background scene. My design makes this procedure easy, as the picture of the titler in use, at the bottom of this page, shows.

This title gun, construction details of which are shown in Fig. 4 on the opposite page, was built to fit an Eastman Model 25, 8mm. Ciné-Kodak. However, the plan may be altered readily for any other type of camera.

In the design shown, the camera is held firmly in a groove, one and a half inches wide, lined with thin velvet (Section A-A, Fig. 4). A standard, one quarter inch, twenty thread thumbscrew fits into the tripod socket of the camera and maintains the camera's fixed relation, both vertically and horizontally, with the title frame. This is an important feature, because it eliminates the annoyance of a crooked title.

The main frame of the title gun is cut from one piece of three quarter inch plywood, ten inches wide and fifty three inches long. If a pattern is cut from heavy building paper, it may be taken to a lumber yard, where the whole frame may be cut out in wood on a band saw. When this operation is done, the rest of the work is simple.

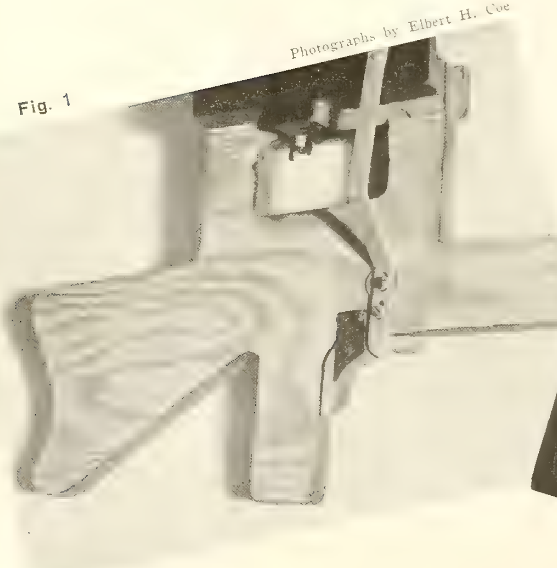
The stock is designed to fit against the shoulder, as is the stock of a gun, and it is placed at a distance from the finder on the camera that will bring the movie maker's eye at the proper level when he uses the titler. Fig. 2 shows how the user of the titler can grasp the trigger stock with his right hand and the second projection with his left hand. This position provides a rock steady camera and titler if you need them.

A number of different title frames may be attached to the front end of the title gun. The distance from the lens to the title, as shown in Fig. 4, is forty one inches. At this distance with a fixed focus lens on an 8mm. camera, the title will be filmed in satisfactory focus at a stop midway between *f*/5.6 and *f*/8, or at a smaller diaphragm opening. The field, at this distance, is slightly larger than ten by fourteen inches, a size sufficient to permit the use of fairly large title letters.

A tripod socket is provided in the bottom edge of the "barrel" section at a spot twenty five and a half inches from the title. A square hole is cut with a wood chisel, a one quarter inch, twenty thread nut is inserted and the rough edges of the hole are sealed with plastic wood; then a tin strip with a quarter inch hole in it, coinciding with the hole in the nut, is nailed in place. The socket is located, to give good balance to the gun on the tripod. A standard camera tripod can be used; or, if this is too heavy, a single round stick, with a one quarter inch, twenty thread screw inserted in the end, may be employed.

The "trigger" is cut from a piece of three quarter inch plywood, and it is supported by two metal strips, one sixteenth inch thick, as shown in Fig. 1. A piece of three eighths by one eighth inch steel bar, about twelve inches long, is bent across the wooden trigger. It extends upward to the

Fig. 1



Photographs by Elbert H. Coe

The "title gun" enables you to get the effect of double exposure

Fig. 2

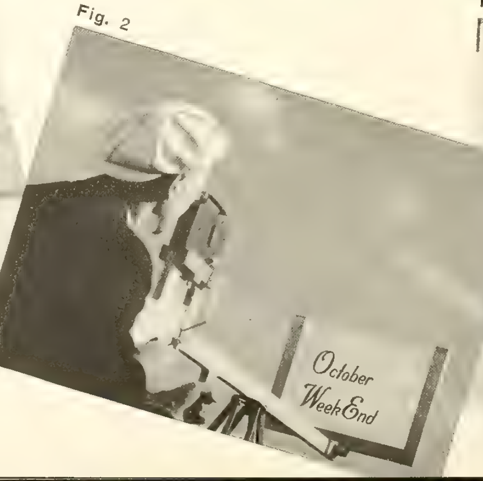
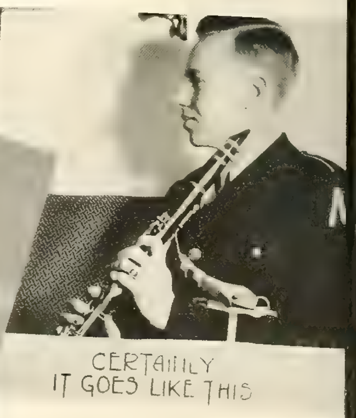


Fig. 3



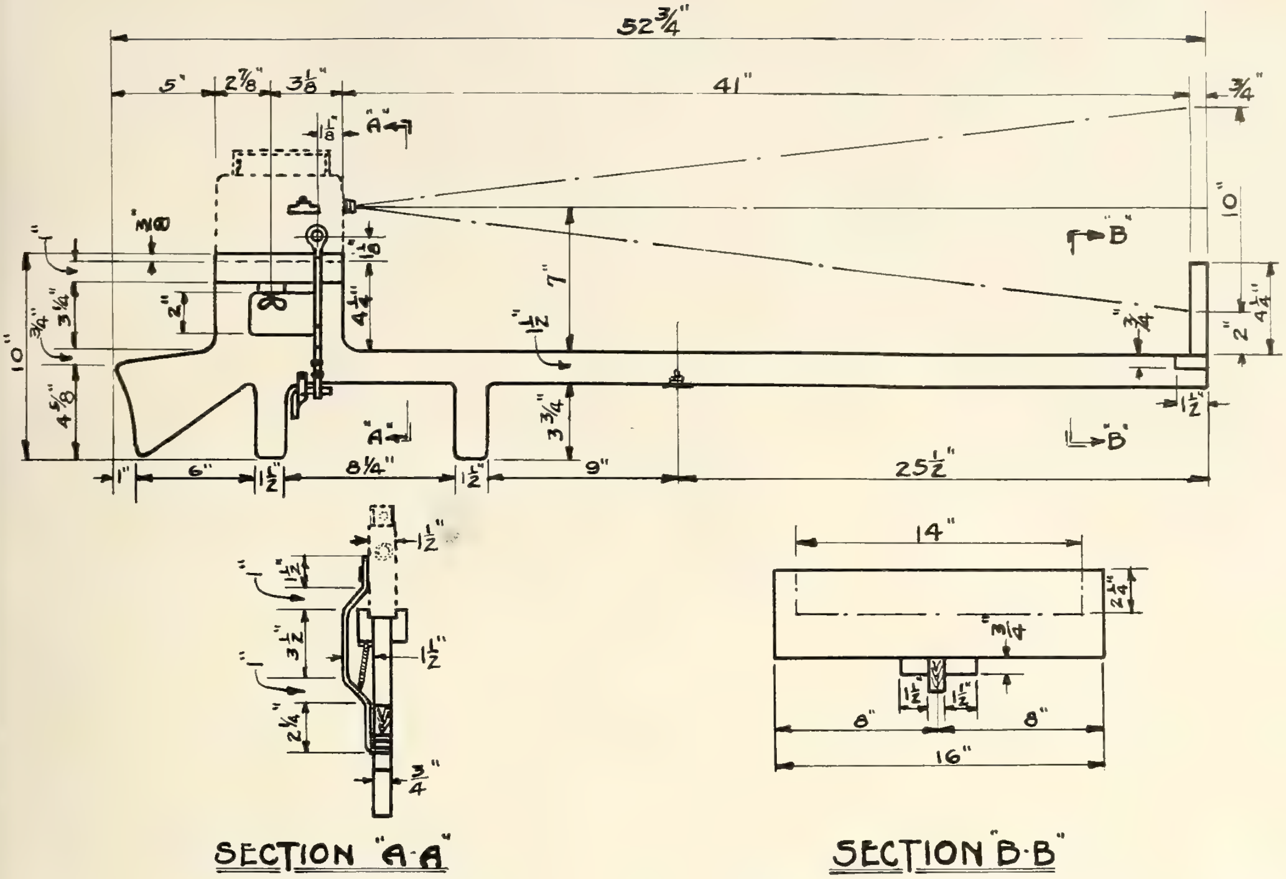


Fig. 4 Construction details of "title gun" which can be adapted for various makes of cameras

shutter button on the camera. The upper end is flattened, and a hole, seven sixteenths of an inch in diameter, is drilled in it, to fit over the shutter button. The strip shown in Fig. 2 is part of a bicycle mudguard brace, which I found in a hardware store. The hole which fits over the axle of the bicycle was merely enlarged, to fit the shutter button on the camera. A light coil spring should be attached, as shown in Section A-A, Fig. 4. This spring will make it certain that the camera will stop promptly when the trigger is released. Two round head wood screws, through slotted holes in the flat section of the three eighths inch bar, hold the bar in place and guide its movement. This trigger arrangement operates the camera with surprising smoothness.

A convenient form of frame for the main title and for titles with moving backgrounds is shown in Fig. 2. The frame is U shaped, holding a twelve by sixteen inch glass, and it is made from one and a half inch wood with a groove cut in it for the glass. The frame is hinged to the gun barrel, so that it may be folded down toward the camera when folding is desired.

In Fig. 2, the titler is shown being used to film a main title with a cloud background. The title letters were standard cardboard characters, one inch high, of the variety used in window advertising. The letters were red, and they made, in Kodachrome, a pleasing title against a background of blue sky with moving clouds. (I increased the movement of the clouds, by swinging the title gun on the tripod slowly.) Black letters may be shown against a light background by this titling method, whereas the same effect could not be achieved by double exposure.

In lettering subtitles on glass, I use showcard ink and a speed ball pen. The glass takes the ink nicely if it has been cleaned thoroughly, and the title may be removed quickly with a damp cloth. Red ink records well in both Kodachrome and monochrome.

There is another form of titles for which the title gun is particularly well adapted. In filming short scenarios, you may want to include conversational subtitles in the picture, in the manner used for the English captions of foreign language movies. In such films, the caption, a translation of the significant part of the dialog, appears near the bottom of the picture area, and the audience sees the action and the title at the same time. This titling method may be applied to short family pictures and simple film plays. You can make titles of this variety very easily with the title gun.

For this purpose, build a title frame, four and a quarter inches wide and sixteen inches long, as shown in Fig. 4, Section B-B. The conversation titles are lettered in advance on strips, two and a quarter inches wide. When these strips are attached to the frame, they appear within the scene as a narrow ribbon across the bottom of the picture area, as shown in Fig. 3.

The title strips may be of paper or cardboard, and they can be attached to the frame by means of thumbtacks or by Scotch tape. A scenario, to be successful, should follow the script very closely, and it is just as easy to letter the conversational titles in advance as to make them up later.

The chief advantage of my title gun is in the ease with which one can use it in filming titles with natural background scenes or action. You can, of course, get titles on background action by means of double exposure, but then you are limited to simple white characters. Using the title gun and the glass, you can have letters of any color. If you use a fixed focus lens on an 8mm. camera at a stop of ƒ/8, or at a smaller aperture, you need not worry about the focus on either title or background scene.

John B. Titcomb from Black Star

Meisel from Monkmeyer

• Direct the child's attention to what he or she is doing, and you will get a good movie shot.

How one can gain youngsters' help in film records

Film ways with children

LAURENCE S. CRITCHELL, jr.

YOUNG NICHOLAS, bearing as valiantly as he could the weight of four years of experience, stood on the sand, with a shy expression, and blinked at the camera. His father had been trying for some time to get him to work on his sand castle, but Nicholas, with profound and sensible distrust of anything artificial, kept looking up to see what his father did with the camera. This had been going on for twenty feet of wasted film. Nicholas was close to tears; his father was exasperated.

"For goodness sakes," said his wife, laughing at the two. "Give me the camera!"

She took the instrument and put it aside. "Now go on and forget about us," she said to her husband. Sitting down on the sand beside Nicholas, she pointed out how, if he made the base of his castle wider, he could then make the entire affair higher. Nicholas, delighted to find that attention had been turned from him to his handiwork, got to work at once on this new engineering feat. In no time at all the castle was appreciably higher.

"Not bad, Nicki," said his mother. She cocked her head sidewise and looked at the castle. "But see, you've got it smoother on this side than on the other." There was a pause; Nicki started to repair the bad side. "Wait, old boy," she said. "I'll tell you what we'll do. We'll take a picture showing what the sand looks like before you smooth it and what it looks like afterward. Just a closeup."

So Nicki patted and pressed, and his mother filmed the action of the spade. "Suppose I get back a little," she said. "You keep on doing what you're doing." In this way, she made the medium shot. The last was the hardest of all—to get a closeup of Nicki's face.

"I'll tell you what we'll do," she said as she came up. "We'll make a runway around the castle. Then we can race marbles down it."

Nicki was astounded at this idea. He noticed, as he began the alterations, that his mother had pointed the camera directly at his face, but she said, "Go on working, Nicki," and the new idea was such a "corker" that he actually did. So the sequence was finished.

Does that seem like a good deal of trouble? Well, it is. Any film work with children, in a serious vein, takes time and effort. It is not easy for an adult to narrow his world down to the limited boundaries of a child's existence. But the trick of getting good movies of a youngster is to do just that—to get on a level with him, playing his kind of play, thinking his kind of thoughts, appreciating his kind of fun.

The woman did three things with Nicholas that made it possible for her to film him naturally: (1) she took the glare of attention away from the child and directed it at the sand castle; (2) she became a companion in his work, instead of a spectator; (3) she made her filming appear to be less important than his sand castle.

The last point applies to all movie making in which very young children are concerned. If you set up elaborate equipment and take exposure readings, the average youngster will be as distracted as young Nicki was. This complicated intrusion of mysteries into his tiny world suggests awesome consequences—what are those things for?—are they going to explode?—ooo!—what a funny noise!

We can hardly ask a child to go on playing with sand castles when such diversions have been set up.

Instead, bring the empty camera to the child. Let him ask questions about it. Caution him that it will break if he drops it and then give him a chance to handle it himself; if you are grave about the matter, few children will betray this unexpected trust. Once his curiosity has been exhausted, you have, then, only to conquer the imp of his self consciousness.

The paradox of the average child's nature is the presence in it of gravity and mirth, separately and yet together. It is wrong for a grownup to address a child, as most grownups do, with jocularity. A child is at a loss to understand a mixture of laughter and seriousness. Most grownups have cultivated jocularity as a diplomatic

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A young man's fancy

A scenario that you can film with Junior's cooperation

WILLIAM M. NELSON

SPRING, the miracle season, is now upon us again. Vacant lots, still damp from the snows of winter, begin to breed the Babe Ruths of tomorrow. And, all over the world, thousands of movie makers polish their lenses with renewed vigor, load up with Kodachrome and then rush outdoors, to aim at the flowers and green grass as if they had never seen them before. Spring is like that; it does queer things to people.

Not the least surprising of these things is the effect of the season on the fancies of young people. While this can hardly be called a new thought, it may be news that this unmistakable sign of the season can be made the basis for a film continuity that is refreshing and amusing, especially if the actors are very, very young—perhaps under six years of age.

Here is a scenario of very young love, that could be enacted by any group of children under twelve. The plot is such that no child will object to acting in it.

The scenario should be easy to film, for the indoor scenes can be made at any time. They will provide shooting material for those days of uncertain weather that usually are numerous early in the season.

A Young Man's Fancy

(To establish the mood of the film, we open with a series of short scenes. Scenes 1 through 9 should be about three seconds each in length, or you may find it more effective to make the first scene about four seconds long and to cut each succeeding scene a little shorter than the one preceding it.)

1. *Fade in. Closeup.* A calendar leaf, reading March 20. (If you can find one which bears the additional information, "first day of spring," so much the better.)

2. *Closeup.* A bird (preferably a robin) sitting in the branches of a tree.

3. *Closeup.* A few spring flowers, swaying a little in the breeze.

4. *Medium shot.* A few trees, with green grass under them.

5. *Semi closeup.* The head of a garden rake, as it moves back and forth across the earthen surface of a garden.

6. *Closeup.* A hand holding an envelope of seeds and dropping a few into a small furrow in a garden.

7. *Semi closeup.* A short panorama, following the business end of a lawnmower, as it moves along, cutting grass.

8. *Closeup.* A hand and paintbrush moving along, painting the exterior wall of a building.

9. *Closeup.* Hands, with hammer and tacks, repairing a window screen or a screen door.

10. *Closeup.* (This scene should be about ten seconds long.) Hands place a few pieces of winter woolen underwear into the bottom drawer of a dresser or wardrobe and then sprinkle mothballs from a box (with the label showing, if possible) on the "woolies." The underwear should be so arranged that its identity is obvious. *Fade out.*

(Now having set the stage and established the mood of our picture as being springlike, let's get into the story.)

11. *Semi long shot.* A group of boys playing baseball in a lot or back yard.

12. *Medium shot.* A boy at bat, with the catcher poised behind him, waiting for the throw. The boys look as if they are having fun.

13. *Semi long shot.* Same as Scene 11, but much shorter.

14. "Pan" from Scene 13 to *Medium shot,* looking up at a second story window of a house. A boy is seen looking out of the window, in the direction of the boys playing ball. (Note: if a "pan" between Scenes 13 and 14 is not practicable some other transition can be used.)

15. *Medium shot.* The boy looking out of the window.

16. *Semi closeup.* From inside the room; the boy is standing at the window, looking out.

17. *Medium shot.* The boy goes to the closet of the room and opens the door. Leaning against the rear wall of the closet and on the floor are seen a baseball bat, glove, air rifle and so forth. The boy enters the closet and reaches for something inside.

18. *Closeup.* The boy's feet in the closet. With one foot, he disdainfully pushes aside the bat and glove, then he stands on tiptoe.

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• Below left is a scene that you could substitute for the drugstore shots. At right is a good closing shot that might be added.

James I. Bealmear from Black Star

Harold M. Lambert from Frederic Lewis

16mm scenes by Leo J. Heffernan, ACL

• Shots from "Lake Mohawk, Preferred" which show a few of activities covered by the picture.

"Lake Mohawk, Preferred"

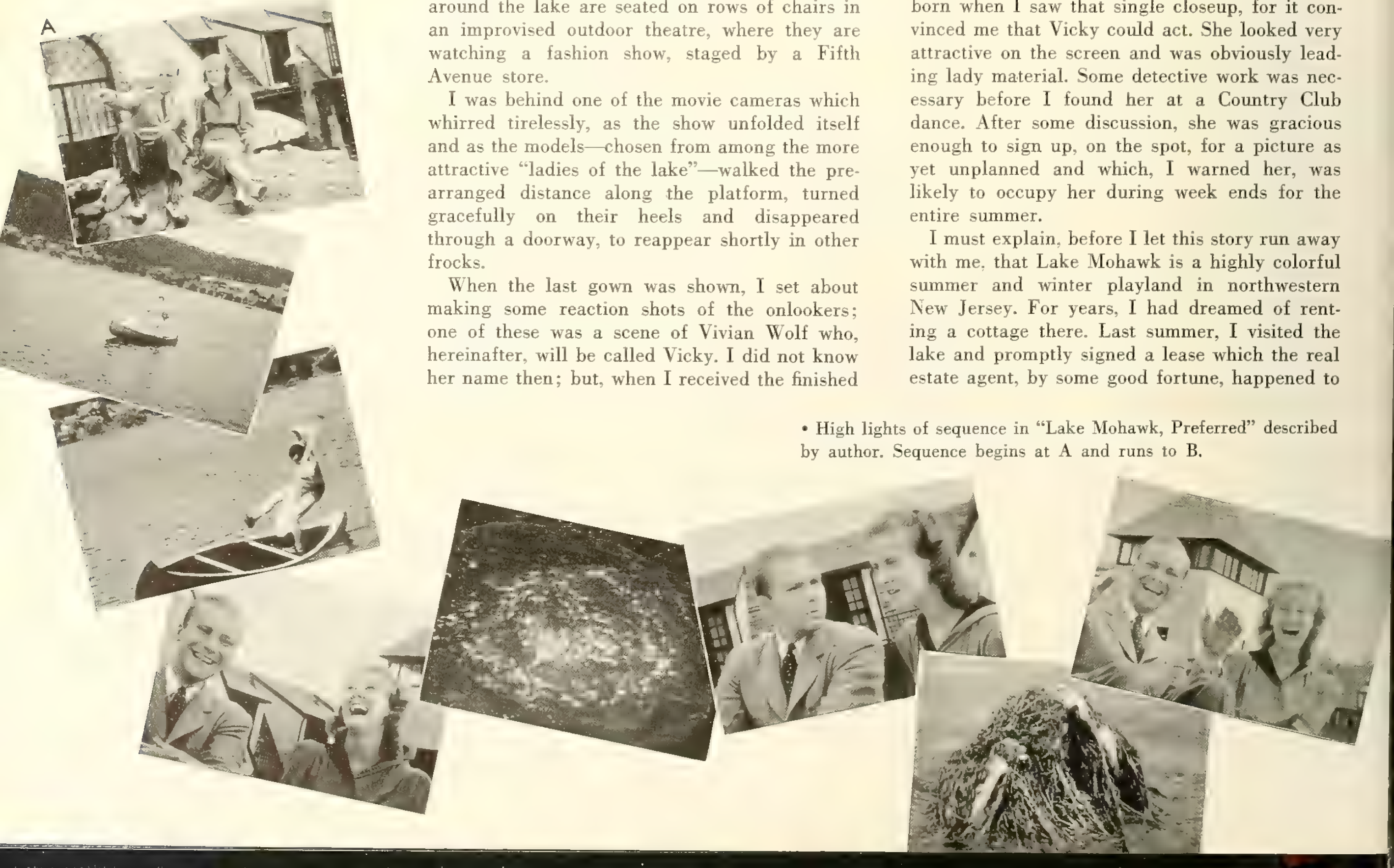
LEO J. HEFFERNAN, ACL

PICTURE a boardwalk along the shore of a lake. It is June, and the walk is bathed in dancing sunshine. Residents of the cottages around the lake are seated on rows of chairs in an improvised outdoor theatre, where they are watching a fashion show, staged by a Fifth Avenue store.

I was behind one of the movie cameras which whirred tirelessly, as the show unfolded itself and as the models—chosen from among the more attractive "ladies of the lake"—walked the prearranged distance along the platform, turned gracefully on their heels and disappeared through a doorway, to reappear shortly in other frocks.

When the last gown was shown, I set about making some reaction shots of the onlookers; one of these was a scene of Vivian Wolf who, hereinafter, will be called Vicky. I did not know her name then; but, when I received the finished roll of film from Rochester and had screened it, I could see that she was a Kodachrome "natural." Actually, *Lake Mohawk, Preferred* was born when I saw that single closeup, for it convinced me that Vicky could act. She looked very attractive on the screen and was obviously leading lady material. Some detective work was necessary before I found her at a Country Club dance. After some discussion, she was gracious enough to sign up, on the spot, for a picture as yet unplanned and which, I warned her, was likely to occupy her during week ends for the entire summer.

I must explain, before I let this story run away with me, that Lake Mohawk is a highly colorful summer and winter playland in northwestern New Jersey. For years, I had dreamed of renting a cottage there. Last summer, I visited the lake and promptly signed a lease which the real estate agent, by some good fortune, happened to



• High lights of sequence in "Lake Mohawk, Preferred" described by author. Sequence begins at A and runs to B.

How vacation record was given added attractions

WELL, THAT WAS VERY NICE WHILE IT LASTED — BUT WHAT TO DO NOW ?

• Cine devices in "Lake Mohawk, Preferred." Note shot of boy and girl dissolving out of scene and frame of balloon title described in this article.

have handy in an inside coat pocket.

Thereupon all the activities of this lively place became meat for my hungry movie camera. I planned to make a complete picture of the principal attractions of Lake Mohawk. But I realized that it would be necessary to weave a story into the fabric of the movie, or the disconnected activities that I wanted to film would make a hodgepodge of the movie. Furthermore, to cover such an interesting vacationland thoroughly, the picture would need to be longer than is usual; so I decided that I wanted a novel plot which might be depended upon to hold the attention of the audience throughout the picture.

These ideas were forming in my mind as I walked home to the cottage that evening, after "signing" Vicky at the Country Club. Questions came into my head as I sat before the open fireplace in the living room and pondered in the fire's warm glow. "Where shall I start the story?" "What is it to be about?" "Shall it be a comedy, or a drama?"

"Where shall I start the story?" Where, indeed! Why not start it right where I was sitting? And that accounts for the movie's opening title, *It all started before an open fireplace.*

The question of what it was to be all about was solved in a similar manner. My thoughts ran something like this: We're going to make a movie, aren't we? Well, all right; so we'll spin a yarn about movie making. Here we go, a Boy and a Girl. The girl has a new movie camera, but she doesn't know how to use it. She asks the boy how one goes about making movies. How shall we develop the idea? Shall it be a comedy or a drama? What! Heavy drama at Lake Mohawk? Nix, life is too short, to work out and to film a realistic plot—we'll make a comedy out of the thing and a light, "wacky" comedy, at that.

On this sketchy framework, a story was planned, but the details of the "punch" scenes and of the "gags" were worked out in the hammer and tongs fashion — in other words, the hard way.

Here is how it developed. The boy and the girl are discovered at the fireside, looking at a movie camera. After some byplay, the girl reads the instruction book that came with her camera. "To get good pictures, all you need to do is to concentrate," says the instruction book. (We took some liberties with the instruction book!)

This statement puzzles the girl, and she asks the boy, *"How does one concentrate?"*

He demonstrates various possible methods—he pinches the bridge of his nose, frowns deeply while he tugs at an ear lobe. But this doesn't seem to work. Finally, they have a try at concentrating, by putting their foreheads together, placing thumbs to temples and wiggling their hands furiously.

This procedure does the trick, for presto! they disappear from in front of the fireplace. The scene shifts to a spit of land which juts out into the lake. It is daytime; the sun is shining brightly and conditions are ideal for movie making. In this scene, the boy and girl appear. They are still concentrating, by the method just described; when they fully materialize, they look about in astonishment. Presto again! the camera materializes beside them.

The hint is obvious. The girl begins filming the obvious scenes that present themselves to view. She shoots, and we see what she is filming. Then, after a sequence, the scene shifts back to the boy and girl again. The girl takes her camera down from her eye and looks about for something else to shoot.

Of course, the footage that represents what the girl is filming is material that I shot during the course of the summer.

After the boy and girl have filmed a sequence of a given location, they "concentrate" again, to disappear and to materialize in a new spot. Thus they cover the principal activities about the lake—water sports, sailing, the fashion show, a dog show, a beauty contest and aquatic events at the community's pool. The acted sequences were edited with the newsreel type of material in such a way that, in the final picture, it appears that the summer's activities at Lake Mohawk were part of my plot.

After the picture is screened, people occasionally ask me how I managed to stage a whole fashion show for an amateur movie. It is embarrassing to explain that I had nothing to do with the fashion

[Continued on page 236]

• Reaction shots of boy and girl are interspersed among scenes of pool activities.

Have you worked out any new and clever ideas, to aid in your movie making? Have you built any new "gadgets" or improved on some old ones? If you have and if they have not appeared in print, send them along to The Clinic. *A usable item with pictures or sketch will bring you four dollars. Send in your ideas!*

The Clinic

Technical comments and timely topics for the amateur

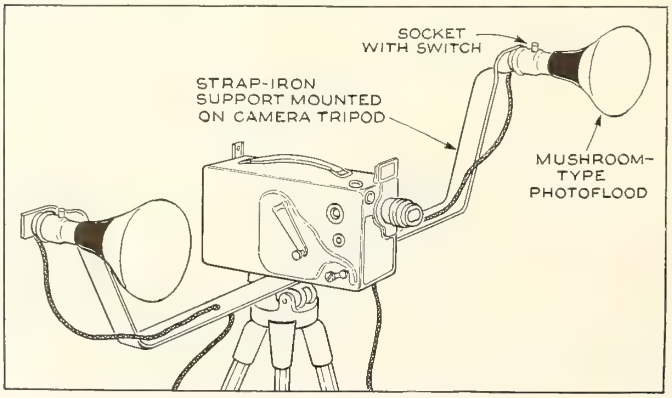
KENNETH F. SPACE, ACL

Filter tests Movie makers would probably experiment with a wider variety of filters, if they did not feel that such experiments would prove to be expensive. Occasionally, too, a filmer will hesitate to purchase a filter because he is not sure just which type would be of most value to him. Both these needs can be satisfied at little cost. It is possible to purchase an accurately dyed gelatin film filter, of any standard color, in one and a half inch squares, for about twenty five cents each, from the Eastman Kodak Company. These filters are not mounted with glass, and one must therefore handle them with care, to avoid damaging them. At a total cost of a dollar or so, most of the commonly used red, yellow and green filters can thus be obtained, and, after a few tests, the movie maker may select one or two favorites and then buy them in the regular mounted form. While you are testing the unmounted filters, you may use any improvised filter holder, such as a pill box or a short tube, which is fitted over the camera lens hood. The filter gelatin is glued to the pill box, in which a hole has been cut, or to the edges of a short section of mailing tube.

Single frames While it is common knowledge that there are forty frames in a foot in 16mm. film and eighty frames in a foot of 8mm., how often do we think of these frames in terms of a like number of possible good still pictures?

The mechanical problems of making enlargements from these frames have been well solved by an inexpensive frame enlarger which has the appearance of a camera. All that remains is the proper selection of the frames that are most suited to enlargement. The frames selected should be those that have caught action at a static moment, since fast action appears as a blur on single frames. Frames picked should be very clean. They must be free of finger marks or dust and they should not have too much contrast in tone. Frames selected should have good composition from a still photographic point of view. Remember that Kodachrome originals provide exceptionally fine black and white frame enlargements that are completely free of grain.

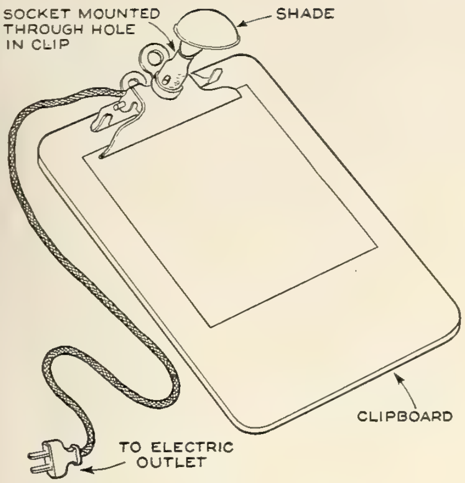
Camera and light setup made with strap iron, bent as shown



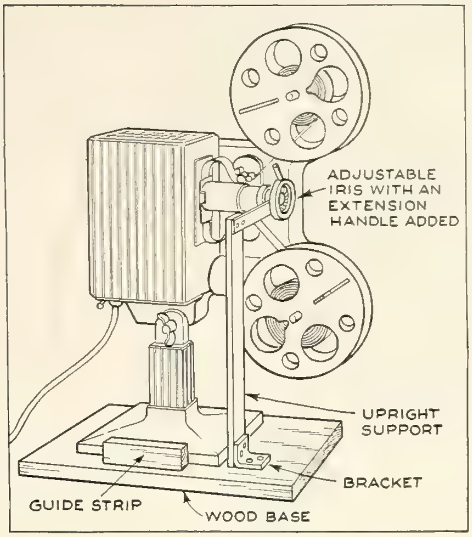
Handy trouble light The new flashlights with the curved plastic extensions, that are used for directing light into the throat for medical examination, can be purchased in drug stores very inexpensively. They are ideal "trouble lights" for the movie maker. They are helpful in locating pieces of emulsion that may have become attached to camera or projector aperture plates, and they can be used to advantage wherever a small but brilliant beam of illumination is needed.

Lighting rig During a filming session at the Stamford (Conn.) Movie Club, the lighting and camera setup shown below was successfully used. An entire 100 foot roll of film was exposed in about fifteen minutes, with the aid of this device; when the roll was processed, its quality proved the efficiency of the scheme. A narrow strip of strap iron is bent, as illustrated, and "mushroom" types of bulbs are inserted in sockets at each end of the strip. A hole is drilled in the center of the support for the lights. The tripod screw passes through the hole and into the camera's tripod socket. This simple arrangement holds the support for the lights firmly on the tripod top, and the whole unit can be moved freely about.

Editing aid When you are inspecting a new film, to judge the quality of the scenes as a preliminary to editing, you will want to have the room well darkened. However, the darkness may make it difficult for you to see well enough to write notes during the screening. The "gadget" illustrated above on the next page will solve that problem. It makes use of a common



An aid in making notes during projection



Projector fade device made from diaphragm

"clip board," obtainable at most stationery stores. A small socket with bulb and reflector is fastened to the clip, and the extension cord attached to it is of sufficient length to reach a convenient floor plug. The light bulb, even if low powered, will give sufficient illumination for writing, but not enough to affect the quality of the projected picture.

Streamlined tripod top

Lloyd G. Miller, ACL, writes, "I streamlined my old wooden, flat topped, still camera tripod, so that I could get full advantage of a tilt head when I use the tripod for cine work."

A cover shell from an old ceiling electric fixture; a quarter inch, twenty thread bolt; a wing nut to fit; a circular wooden block for the large opening of the fixture and some cloth supplied the necessary material, to make the device pictured at the right.

A hole slightly larger than one quarter inch was bored through the center of the block, and the block was placed within the opening of the shell and held in place with a few nails. The bolt was threaded through the tripod socket, or hole, in the still camera tripod top, so that it passed through the hole in the wooden block and out through the open top of the shell. The end was screwed into the cine camera tilt head.

When this was tight, a wing nut was screwed on the bolt, where it projected an inch or so from beneath the still tripod base. The nut holds the entire unit in place.

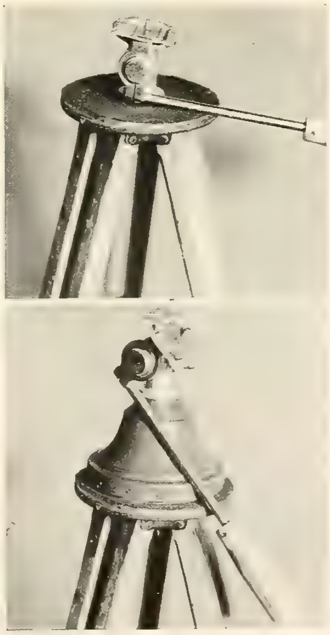
If there is a tendency for the head to turn on the tripod top when the cine unit is used, a circular piece of felt may be glued to the tripod top, and a similar piece may be glued to the wooden base of the shell. The felt will provide enough friction to stop the movement.

A coat of enamel will improve the appearance of the shell.

Projector fade device

A fade in at the beginning of a film and a fade out at the end help to create a smooth presentation. In addition, it is good showmanship to prevent a glare of light from reaching the screen when one reel comes to an end. The simple device shown above, consisting of a few pieces of wood, an iron right angle and the diaphragm from an old still camera will provide a simple means of producing fades at the beginning or end of a picture and of cutting off the beam of the projector light when that is desired.

The diaphragm should be large enough so that, when it is open, it will not obstruct the projector's beam. A short extension arm is fastened to the diaphragm lever, to make it easy to handle. If your diaphragm will not close entirely, you may wish to add a cardboard flap, which can be let down at the end of the fade out.



A wooden still camera tripod streamlined for cine camera

When a reel is about to end, the fade out is effected and the device is left closed while the leader is run off and the next reel is threaded in the projector; then the diaphragm is opened as the second reel begins. On some projectors, it may be found more convenient to locate the upright support on the side opposite to that indicated here. This can be done by extending the crossarm in front of the projector, between the reels.

This fading device, with minor changes, also can be adapted for use with a still slide projector.

Film wipers

After positive titles are developed and washed, before they are placed on the drying rack, excess moisture must be removed, to prevent the appearance of water marks on the finished footage. For the purpose of removing the excess water, try using two of the sponge powder puffs sold in drug stores. They are made of fine material which is so soft that it will not harm the emulsion surface of the film. It is a simple matter to draw the length of title film between two of these puffs before hanging it up to dry. But, before using the puffs, wash them thoroughly in clean water, to remove any dust that might be imbedded in the pores of the material.

Reel scale

Most footage scales on projector reels can be read conveniently when the reel is placed on the projector, since then the markings face the operator. When this type of reel is placed on an editing rewind, however, it will be found that the

[Continued on page 239]

PRACTICAL FILMS

The non theatrical movie as used for various purposes

LAURENCE S. CRITCHELL, jr.

Shots taken from "Teeth and Good Health," rural school made movie

Teeth and Good Health

To enlighten the public and to instruct teachers, L. H. Steele, superintendent of schools in Freeborn County, Minn., and Mrs. Evelyn Head, teacher of rural school District 22, have produced an 800 foot, 16mm. Kodachrome silent movie, *Teeth and Good Health.* Frame enlargements on this page were made from some of the scenes in this picture.

The school work represented in the movie was filmed by Mr. Steele while it was actually being done by pupils and their teacher, in the classroom, over a period of six weeks. The story tells how the children became interested in teeth when the county nurse, during her visit to the school, found that all the pupils needed dental care. Elementary dental measures were the center of interest in the school for the following six weeks, and the teacher and pupils planned and carried out a program of dental and personal health.

The film has been shown at many gatherings of laymen and teachers. Recently, the University of Minnesota had a copy of it made, for use in the College of Education.

Selling America

Under the guidance of Frank E. Gunnell, ACL, Public School 45 of Staten Island, N. Y., has launched a new series of programs intended to teach young students the value and place of Americanism in their own lives. Emphasizing the historical and geographical features of our country, in relation to its ideals, Mr. Gunnell's programs are entitled *Know America.* They incorporate group singing by the class, recorded music on American themes and Kodachrome slides and motion pictures made by Mr. Gunnell in the many corners of our country.

Report of Progress

"About two years ago," reports H. M. Kuckuk, director of visual service at Rufus King High School, Milwaukee, Wisc., "the columns of Movie Makers announced the production of *Spinning Spokes,* the first bicycle safety film at the Rufus King High School. In the three years since its release, this film has found homes in Belgium, India and Canada, and it continues to be widely used in this country."

Recent movies made at Rufus King High School have been condensations of stage productions in Kodachrome and a 500 foot, 16mm. Kodachrome record of a mass play festival, attended by 2500 grade students of Milwaukee.

Co-op Produces Film

The handbills read, "An Amazing Story of Achievement! Through trial and hardship to success in Boise Valley—humor, sentiment and hard cold facts." This is the description of a 1200 foot, 16mm. black and white film, entitled *Farmers Take Action,* which was made during the winter months for the Co-operative Oil Association of Boise Valley, with headquarters in Caldwell, Idaho. Throughout a period of three months, $610.00 were spent in making this picture.

The camera work was handled by George Oliver Smith, ACL, the same movie maker who filmed *Range Man's Laboratory,* a picture about grazing, last summer—a two reel color picture which has been used extensively in Idaho, Washington and Oregon.

Thirty five different bookings have been scheduled to date in local granges, clubs and at special meetings, where the picture is presented with a music on disc background and a versatile narration, supplied through a public address system.

School Films Grand Coulee

Sponsored and financed by School District 81, a new movie, *Grand Coulee Dam,* is nearing completion under the direction of E. T. Becher, at the John R. Rogers High School, Spokane, Wash. This enormous project, an outgrowth of Mr. Becher's classes in Northwest History, runs to 2000 feet of 16mm. silent Kodachrome. The students felt that they needed to record the appearance of the valley lake bed, above the newly constructed dam, before it was inundated permanently by the rising waters. Therefore, the film is not primarily about the construction of the dam, but rather of the historical aspects

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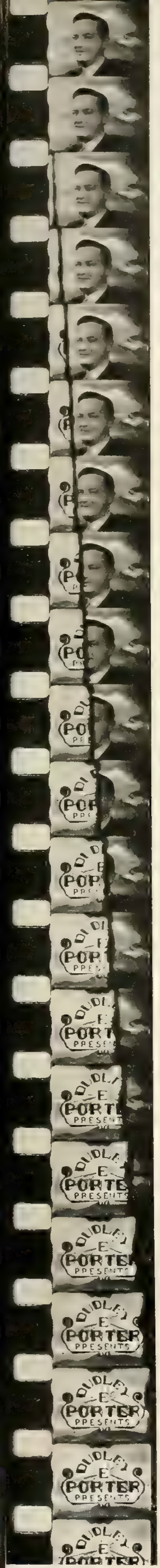


Mirrored wipeoffs

An entirely new method of making cine transitions

DUDLEY E. PORTER, ACL

THIS easily built titling device well illustrates the proverbial explanation, "it's done with mirrors." It was constructed in a single afternoon, and the enlarged strip of 8mm. movie film, shown here, will testify to the fact that, with the help of the device, good wipeoff titles can be made.

A simple titler was the basis of the outfit. This titler was mounted upon a board, which served as a foundation, to support the two mirror holders, which were set up perpendicular to the base and at an angle of forty five degrees in relation to the front of the camera.

The mirror supports were made of wood, and the support for the mirror which slides across in front of the camera lens was grooved, so that the motion of the mirror would be smooth and steady. As may be noted in Fig. 1, the mirror may slide across from left to right or the reverse—which means that the wipe can take place from either direction.

In operation, a title is first put in position on the regular title easel. This title should be the first one that is to appear on the screen. A second title is next placed in position, as indicated, on the wooden framework. The sliding mirror is now put in place in the end of the groove, with its reflecting surface facing the camera; whatever lights are needed for exposure are turned on, and we are ready for action.

The camera is started and the proper footage is exposed on the title in the regular title frame. Then the movable mirror is pushed slowly across in front of the camera lens while the motor continues to run. When the mirror completely fills the camera field, it is not moved until sufficient footage has been taken of the second title. When the film is projected, the second title will appear to wipe the first one off the screen, as illustrated in the enlarged film strip here. In this case, a shot of a still photograph wipes to a personal credit caption. Of course, still photographs and other subjects that fit in titlers may be filmed in this device as well as may titles.

Although simple to make, this titler depends upon accuracy of adjustment for its effectiveness. The mirrors must be exactly parallel and they must be set in place with great care. A good method of locating the mirror positions is shown in Fig. 2. A piece of paper is first cut out in the shape of the field of the camera lens. This field can be determined by using a regular titler. Put a piece of paper on the titler's baseboard and on it draw two lines from the center point of the auxiliary lens, one line extending to one corner of the lower edge of the regular title card and the second line extending to the opposite lower corner of the card. Be sure to draw the lines to the edge of the portion of the title card that is actually filmed. Then cut out the area of the paper bounded by these lines and fold it as indicated in the drawing. This will now show the exact position of the second title, which will be at the bottom of the triangle, and the two folds in the paper will designate the

[Continued on page 238]

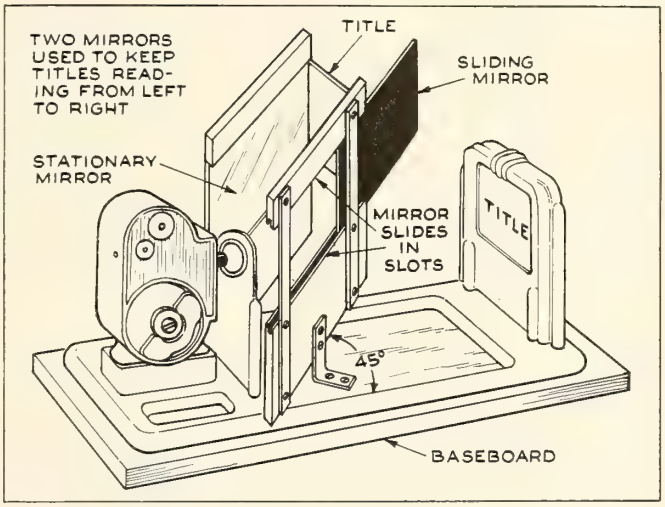
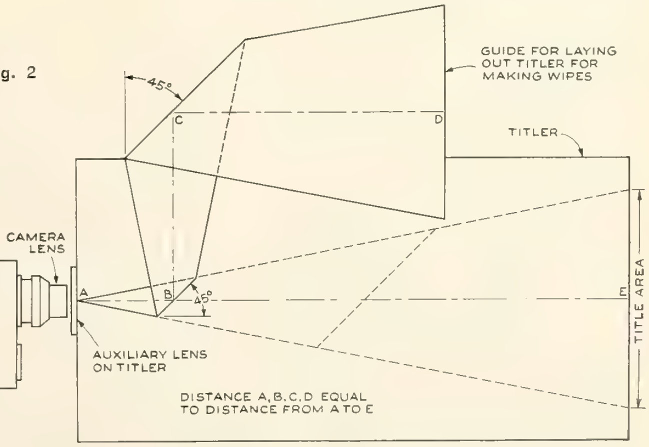


Fig. 1

• Above, the completed mirror wipeoff titler and, below, method of locating position and angle of mirrors by cutting and folding a piece of paper.

Fig. 2


45°
GUIDE FOR LAYING OUT TITLER FOR MAKING WIPES
C
D
TITLER
CAMERA LENS
A
B
45°
E
TITLE AREA
AUXILIARY LENS ON TITLER
DISTANCE A,B,C,D EQUAL TO DISTANCE FROM A TO E

• Below, mirror wipeoff device added to small metal titler by author. At left, a wipeoff on 8mm. film made in this titler. (The portrait scene is a shot of a still photograph that could be filmed in the titler.)

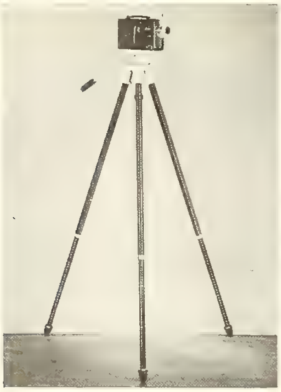
Ciné-Kodak

...help you to make exactly the kind of movies you want to make

IT'S the expert use of a few good accessories that marks the really advanced movie maker. He doesn't need, or want, all the accessories in the catalog. But he does need, and use, a select group of movie-making aids, readily obtainable at his Ciné-Kodak dealer's, which, together with his trusty camera, constitutes his own private Hollywood. With this equipment, the movie world is his.

When you want...

to have rock-steady movies,



use a sturdy, steady tripod. The Ciné-Kodak Tripod is a masterpiece of lightweight rigidity. It is priced at $32.50. (Hand-held telephoto shots are more than risky; with any lens longer than 2½ inches a rigid support is essential.) The head locks rigidly, or, as desired, can be adjusted for velvety panorams, horizontal or vertical. For mobile movies, add the Ciné-Kodak Tripod Truck, which rolls smoothly and locks securely.

to get pictorial cloud effects,

slip a "color" filter over the lens when shooting with black-and-white film. Most popular are the Yellow and Red—the former for average sky-and-cloud contrast, the latter for dramatic over-correction. A Pola-Screen can be used for similar effects—and with Kodachrome it's the ideal control for sky contrast. All filters are available for all lenses supplied for all Ciné-Kodaks—in single or combination mounts.

Accessories

to make big images,

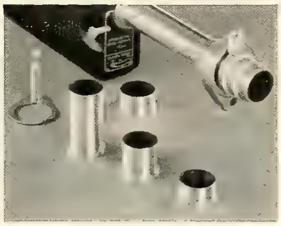
try a telephoto. At any distance a telephoto gets less, but gets it larger—whether it's a bighorn a half mile distant in the Rockies or a butterfly yards away in the garden. Ciné-Kodak telephotos offer up to six times' magnification, are readily interchangeable.

to get a full shot at close range,

use a Ciné-Kodak *f*/2.7 wide-angle lens, available for most "Sixteens" and the "Magazine Eight," and covering a field half again as wide as the standard lenses. They're "fast" enough for use indoors, too—and the "Sixteen" lens may be used as close as six inches.

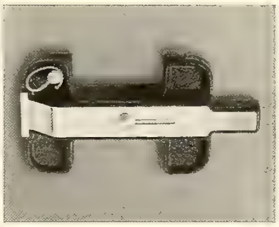
to make extreme close-ups,

call upon the Lens Extension Tube Outfit for use with Ciné-Kodak Special, or Magazine Ciné-Kodak Sixteen fitted with a Focusing Finder. By combining lenses and tubes, the field can be narrowed down to almost microscopic proportions for specialized movie making.



to get your focus needle-sharp,

use either a Kodak Pocket Range Finder ($7) or, if you have a Magazine Ciné-Kodak, a Focusing Finder which gives you the exact field and focus of the lens in use. For the 16-mm. Magazine Ciné-Kodak, the Focusing Finder is $17.50; for the "Eight," $15.



to title your pictures,

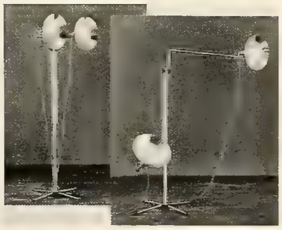
use Ciné-Kodak Titler. It's a neat, shipshape outfit which can be—and frequently is—used as a means for making unusual close-ups. The lens and the easel of the Titler give you a chance for unusual effects. Price, complete with 100 title cards, $6.50.

to protect your camera,

carry it and keep it in a handsome, durable, case. Ciné-Kodak cases start at $3.50, range upwards to Combination and Compartment Cases for camera, film, and accessories. The $15 sole leather Combination Case for the "Magazine Eight" is shown here.

to shoot by artificial light,

get a Kodaflector—either $5 standard model, or $12 "Senior" with dual-purpose reflectors. Both these flexible, portable, "pack-flat" outfits produce twin-reflector brilliance under full control. And both may be used with either No. 1 or No. 2 Photofloods.



to check up on technique,

pick up a copy of that movie-making best seller, "How To Make Good Movies." Be you expert or novice, it has something for you. It is that most remarkable thing, a readable, enjoyable handbook. Well illustrated; many enlarged movie frames. $2.

How to Make Good Movies

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Joseph Photos

• *Directors of Treepai Cinema Club, in upper New York City, in costume at recent club party. This unit is now filming a photoplay.*

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Indianapolis invites The officers and members of the Indianapolis Amateur Movie Club, in Indiana, invite all movie makers and still photographic "fans" in the community to join with them on the evening of May 7 at a Gala Screening of outstanding non theatrical motion pictures. Featured on the program, which will be presented at 8:00 p.m. in the auditorium of the Indiana World War Memorial, will be the five reel, 16mm. sound on film study, *Highlights and Shadows*, the Eastman Kodak movie of photography in a modern world. From the League's Film Library, the club will present, with musical accompaniment, the Kodachrome record, *Royal Visit, Halifax*, which won for T. J. Courtney, ACL, a place in MOVIE MAKERS Ten Best. Outstanding movies produced by members of the Indianapolis club will round out the program. Admission is free and a ticket is not required.

Philadelphia dines More than 200 members and guests of the Philadelphia Cinema Club gathered recently in the Rose Room of McAllister's restaurant for the club's Fifth Annual Banquet, according to B. N. Levene, ACL, newly elected president for 1941. Other officers recently elected are George A. Pittman, vice-president; William Brink, secretary; Robert R. Henderson, ACL, treasurer.

The program of the dinner meeting was divided into two parts—speeches and screenings—with Judge Ernest Dupille speaking on *Life and Happiness* and Arthur L. Gale, ACL, editor of MOVIE MAKERS, discussing the problems of planned and unplanned filming. On the club's screen, following the addresses, there were presented *Rural Scouting*, a 16mm. sound on film Kodachrome picture, produced by the National Council of the Boy Scouts of America, and the first three award winners of the club's recent annual contest. These were, in order, *Hard a'Lee*, by H. L. Tindall, jr.; *Country Fair*, by Mr. Pittman; *Christmas 1939*, by W. I. Bruner, jr.

Hartford high light Pitting two of their ablest filmers against each other in friendly competition, members of the Hartford Cinema Club staged one of their finest recent meetings, according to the report of William C. Goeben, ACL, president. Roy C. Wilcox, ACL, and Eugene E. Wilson, ACL, were the competing cameramen. Each had recently completed a film of quail shooting in the Carolinas—Mr. Wilcox having made *Southern Sedge* and Mr. Wilson, *Carolina Calls*. The final ballot of the membership disclosed a tie between the two movies, with equal prizes awarded to each producer. *Winter on Mount Marcy* and *Canadian Ski Race*, both by Robert P. Kehoe, ACL, of New York City, rounded out the program.

Chicago active Stimulated by the increased facilities of its new quarters on the thirty sixth floor of the Civic Opera Building, the membership of the Chicago Cinema Club, ACL, has been growing by leaps and bounds and threatens soon to reach the club's top limit of 250 active members.

Features of late Chicago meetings have been talks by Fred G. Korth, W. R. Sandage, ACL, J. L. McCoy and William W. Macomber, ACL; a demonstration of title making, by Mr. Korth and Arthur Josephson; the screening of *Trip to the East*, by Mrs. S. J. Hofreiter; *Pictures, How We Made Them and Why*, by E. J. Hammae; *Southern Trip*, by O. R. Trubell; *The West is Best*, by S. J. Kodorian; *Adventure in Color*, by Jerome S. Franks; *Running Wild with the Kirks*, by George Kirk; *See The East with the Nowells*, by K. P. Nowell; *Yosemite and the High Sierras*, by Edward P. Bezazian; *Song of Autumn, South of the Border* and *Poet and Peasant Overture*, by C. C. Hammack. Isidore Vise is president of this veteran group.

Rebirth in Washington The National Capital Cinema Club, first of the five cine groups now active in Washington, D. C., has reorganized recently into a smaller, more closely knit unit, after some months of inactivity. Meetings will be switched from the Raleigh Hotel to the homes of some of the twenty members, and they will be held only on the second Thursday of the months of September, November, January, March and May. Technical lectures and demonstrations will be added to screen programs of members' films. John V. Hansen, ACL, vicepresident of the Amateur Cinema League, was returned as president of the club, with Dr. R. Lyman Sexton, ACL, as vicepresident, and Mark Lansburgh, ACL, as secretary.

For M.M.P.C. Members' films have been featured on the screen of the Metropolitan Motion Picture Club, in New York City, according to the reports of *Close-Up*, the club's news letter. Among the films seen have been *The Presses Roll*, by Myra Adams Coles; *Grand Canyon Trails* and *Sahuaro Land*, by Frank E. Gunnell, ACL; *Bermuda Trip*, by George A. Ward, ACL; *Democracy*, by Joseph Hollywood, ACL; *In Old Kentucky*, by Edith Schroeder, ACL; *Lake Mohawk, Preferred*, by Leo J. Heffernan, ACL. Mr. Gunnell and Mr. Heffernan have been announced as first and second award winners, respectively, in the club's late annual contest, with their prize winning films reserved for screening at the club's Gala Night.

Buffalo ballots New officers for the current club year have been elected by the Amateur Cinema Club of Buffalo, ACL, in New York, as follows: Edward Denny, president; Lester Bengel, vicepresident; George Thomas, ACL, treasurer; Howard Everett, secretary. E. H. Aldrich has been named chairman of the publicity committee. On the election night program, Dersey Doll's team of experts triumphed over Mr. Thomas's team of amateurs in a cine quiz, and the club enjoyed a number of members' films of the Sonja Henie ice show which was given in Buffalo's Civic Auditorium.

In Vancouver Two filmers from across the seas, Mr. and Mrs. G. Lough, of the Newcastle and District A.C.A., in England, were recent guests of honor of the Vancouver (B.C.) Cine 8 Club, which met in the home theatre of Robert Gibson, a member. Mr. Lough presented his 16mm. color record of his month long Odyssey from England to the West Coast. Other program items presented by the Vancouver club have been a discussion of filters by Edward Atkinson, of the Vancouver Photo Supply Company, and a demonstration of dual turntable use.

Still to cine In Douglas, Wyo., what had been intended as a still camera club turned promptly into a movie group when, at the organization meeting, it was found that all fourteen of the charter members were cine "fans." Lyle M. Olson, ACL, is first president, assisted by Father Lawrence Martin as vicepresident and George Curry as secretary treasurer.

Club for Kenosha New in Wisconsin is the Kenosha Movie Makers Club, formed recently under the leadership of John L. Lindstrom, ACL, and Louis Rasmussen, who are secretary and president respectively of the group. Early meetings have been held in the city's Historical and Art Museum and have featured the completion of organization business and screenings of members' films.

Tri-City kills curb Working with other interested organizations in the community, the Tri-City Cinema Club recently led a successful fight in Rock Island, Ill., to exempt non inflammable film users from the provisions of a City Council bill to license all projectionists. The club plans to sponsor the same exemption if the problem is brought up in Moline, Ill., or Davenport, Iowa, two other communities in which its members live. At late regular meetings, the Tri-City group has studied *What Can We Learn From the Professional Producer* and *How Good is a Motion Picture*, instructional lectures distributed by the Eastman Kodak Company, and has seen *How To Use Your Camera* and *Film Editing*, cine teaching films produced by the Harmon Foundation, of New York City.

Last word on light Meeting in the Edison Building auditorium, members of the Los Angeles 8mm. Club recently studied problems of interior lighting. Among the experts heard were W. H. Robinson, jr., of the General Electric Company, who discussed and demonstrated the types of lamp units suitable to home filming; Irving Andrews, of the Eastman Kodak Stores, Inc., who discussed the reaction of monochrome and color emulsions to differing light sources; Mr. Shore, of the Max Factor Company, who outlined and illustrated the proper makeup applications for varying emulsions; Charles Clarke, ASC, a cameraman for Twentieth Century-Fox Studios, who demonstrated with actual setups some of the theatrical film lighting plans which can be adapted by the amateur.

Second for Rockford Two hundred and eleven members and guests of the Rockford (Ill.) Movie Makers, ACL—an increase in attendance of 136 over 1940—gathered recently for that group's Second Annual Banquet, held in the Blue Room of the Hotel Faust. Joseph Mercedes, head of the Wisconsin Tourist Bureau, was the guest of honor, and he presented with music and narrative his feature length travel study, *On Wisconsin*. New officers for the club's third year of activity were installed at the banquet as follows: Bruce W. Johnson, president; Harry Eggert, ACL, treasurer; Mrs. Roy Eckvall, secretary. Under a new plan, the club has now elected four vicepresidents, each one to be in charge of a specific activity. These are Arnold Lundgren, ACL, in charge of the club's course of cine teaching; Folke Engstrom, ACL, in charge of banquets, picnics, field excursions and the like; C. E. Carlstrom, in charge of club film production; R. L. Jacobs, editor of the club's *Movie Makers News* and in [Continued on page 241]

• *Members of Houston (Texas) Cine Club at recent first annual banquet. Below, E. L. Howell, president, receives club birthday cake from John F. McIntyre.*

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Ilex Teletar A new series of lenses, of special interest to 8mm. and 16mm. filmers, because of the fine quality and reasonable price, is offered by Ilex Optical Company, Rochester, N. Y. This new Teletar group is said to provide excellent results in both black and white and in color, producing sharp, clear cut images. The series includes the one inch *f*/3.5, at $18.00, and the one and one half inch f/3.5, at $24.00, for 8mm. cameras; the two inch *f*/3.5, at $28.50, and the three inch *f*/3.5, at $35.00, for 16mm. cameras. Adapters are available for fitting 16mm. lenses to 8mm. cameras.

Lafayette filter kit Optical glass filters are offered by Lafayette Camera, 100 Sixth Avenue, New York City, in sizes and styles for practically any still or movie camera. These filters are reasonably priced, dyed in the mass, and they are available in light and medium yellow, light and medium green, orange, red and "haze" types. They are accompanied by a complete line of Duraluminum lens shades, filter holders and combinations, in sizes to fit any lens barrel.

This firm also offers supplementary lenses, which may be used in the same mounts, interchangeably with the filters. A special, custom made Cine Combination Set, including red, medium yellow, green and haze filters, together with a combination lens shade and filter holder and a leather pouch, sells for $4.89. A comprehensive folder about the entire line may be had by addressing the firm.

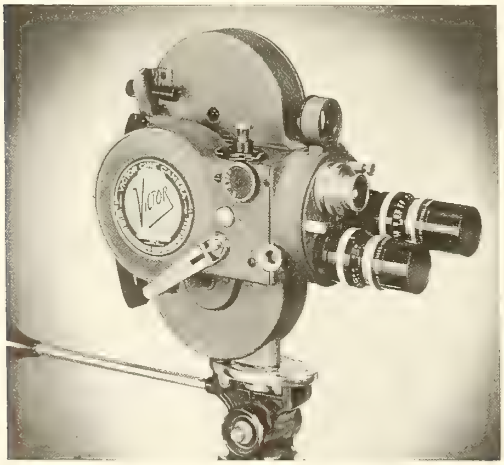
Cine-Extenar A new lens auxiliary which, in effect, makes any standard lens serve the double purpose of a wide angle, as well as a normal, objective, is offered in the Cine-Extenar, sponsored by Camera Specialty Company, Inc., 50 West 29th Street, New York, N. Y. This wide angle converter is simply attached to the front of the regular 8mm. lens, and it does not affect exposure, focus or definition. It widens the field of view by 100 percent and it is a most convenient accessory for use indoors or in any spot where the cameraman wishes to include a more extended view without changing his position. The Cine-Extenar is made to fit the barrels of most 8mm. standard lenses and it costs $25.00.

Filmosound in S. F. A San Francisco branch of the Bell & Howell Filmosound Library was recently opened at Photo & Sound, Inc., in that city. This firm, producers of industrial and educational pictures, will handle film distribution and rental for northern California, making it possible for patrons in that area to receive one day service on rentals. Bell & Howell Company now has three West Coast branches, others being located at Hollywood and Seattle.

Vaporate specified According to advice recently received from Vaporate Company, 130 West 46th Street, New York City, this process of emulsion treatment, well known to users of substandard movie film, is now referred to as a standard in government specifications for defense films. Specification No. 41 on films for Visual Education in National Defense Training for the Office of Education of the Federal Security Agency, reads in part " . . . each print shall be subjected to a permanent conditioning and protective treatment, equal to the 'VapOrate' process, reacting directly on the emulsion itself. . . ."

[Continued on page 244]

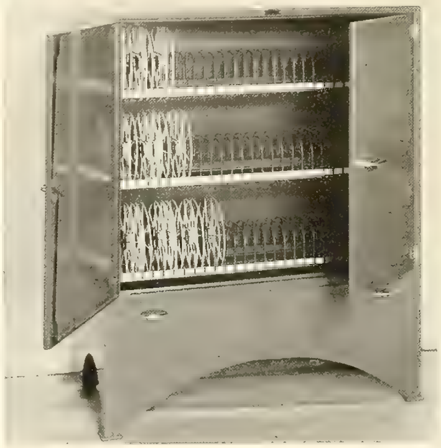
• New Victor cameras—Models 4 and 5 —have speed control regulated by dial.



• Ilex Teletar, three inch, f/3.5, one of a new lens series.

ILEX TELETAR

• A newly designed Neumade cabinet offers compact reel storage.



Arthur A. Hebert, director and the treasurer of ACL

LEAGUE LOSES PIONEER TREASURER

Arthur A. Hebert, ACL, comes to the end of active career

THE Amateur Cinema League mourns its pioneer treasurer. Arthur A. Hebert, ACL, who served the League from its organization, as a director and as the custodian of its funds, died April 3, in his home city of Hartford, Conn., at the age of sixty seven, after an illness of more than a year.

Mr. Hebert was born in Quebec, in the Dominion of Canada, but he came to the United States as a youth. An early occupation, that of railroad telegrapher, gave him an interest in the problem of communication which was to express itself in later years through the medium of amateur radio and amateur movies.

His business career came from his professional education in mechanical engineering and in foundry practice. He was, successively, assistant to the president of the Midvale Steel Company, sales manager of the E. G. Long Company, an iron working firm of New York City, and president of the Ulster Foundry Company.

Mr. Hebert was one of the very earliest pioneers in amateur radio communication, and his interest and activity in that field date back to 1908. From that time until his death, he operated an amateur station continuously. In his last illness he had the controls of his very elaborate installation moved to his bedside, so that he might have the familiar solace of half a lifetime. When Hiram Percy Maxim, Founder of the Amateur Cinema League, organized the American Radio Relay League, in 1914, Mr. Hebert became one of the new body's first members. He was the first manager of its eastern network in 1916, and its vicepresident and manager of its entire network system one year later.

Following the reorganization of amateur radio after the first World War, Mr. Hebert accepted in 1920 the treasurership of the American Radio Relay League, which he held until his death. He removed from Nutley, N. J., to Hartford, Conn. For thirteen years he also served as the contact manager for that organization until 1936. In this work, he was probably known to more amateurs than almost any other executive of an amateur body, because he traveled widely and addressed thousands of meetings.

Because of his long association with Mr. Maxim in amateur radio, the Founder of the Amateur Cinema League asked and received from the League's Board, at its first meeting, the election of Mr. Hebert as treasurer of the then new body. As Mr. Hebert's avocation had by this time crowded out his vocation and as he had retired from industrial activity, he was able to undertake the double responsibility. From 1926 onward, Mr. Hebert's life was devoted to the service of the two amateur organizations which Mr. Maxim had headed.

Mr. Hebert realized very quickly that amateur movies offered another means of communication and he joined with Mr. Maxim in predicting for the future a world that would eventually understand itself, because of the spread of both amateur movies and amateur radio. His faith in this concept never wavered under the blows of the present war. Eagerly taking up the second hobby, Mr. Hebert was active in filming until his health prevented his being out of doors. Because of this interest, Mr. Hebert's only son, A. A. Hebert, jr., became a professional cinematographer, working with substandard film and equipment.

The third hobby of this zestful man was ships. He was the owner of two power cruisers, and his interest in them led him to the commodoreship of the Hartford Yacht Club. It was only natural that ships and radio should take Mr. Hebert into the United States Navy, in which he held a reserve lieutenancy, as an expert in radio communication.

Those of us in the Amateur Cinema League who knew and who had the privilege of working with Arthur Hebert came early to recognize in him a loyalty, an inflexible probity and a gentleness that made him outstanding as a lovable companion and as a man of honor. Association with him through the years was a continually richer experience.

No finer eulogy could be said of a friend and fellow Board member than that which was expressed by one of the directors of the League, when he learned of Mr. Hebert's death. "He was a man great enough," he wrote, "to do a technical job in a simple way, never thinking of making a mysterious showing off of himself. We could always understand his reports."

There was the essence of Arthur Hebert. He was great enough to be simple.—*R.W.W.*

FILMS YOU'LL WANT TO SHOW

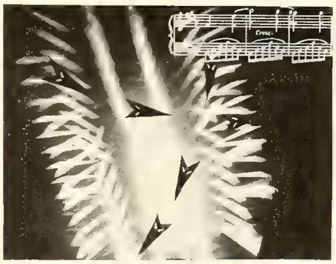
Non theatrical movie offerings for substandard projection

■ *Emperor Jones,* a picturization of the well known play by Eugene O'Neill, is brought to the screen in 16mm. sound film, by Pictorial Films, Inc., 1650 Broadway, New York City. Its running time is eighty minutes. The star, Paul Robeson, is supported by a large cast. This is a dramatic story of the metamorphosis of a Pullman porter to an emperor in the tropics.

■ *Birds of an Inland Lake,* one reel, Kodachrome, 16mm. silent, deals with a bird habitat group which includes the avocet, cinnamon teal, Canada goose, American egret, magpie and others. It is released by Filmosound Library, Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill., and it is the first of a series of Harrison-Roberts Wildlife Films, which will cover the life cycles of many important bird groups. The film may be rented or purchased .

■ *The Outsider,* 16mm. sound on film, running time, ninety minutes, is a film version of the stage hit of the same name, and it is distributed by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City. The story is characterized as an inspiring, stirring drama of faith and love, which has won the approval of critics and film committees in many quarters. Mary Maguire and George Sanders are in the featured rôles.

■ *White Legion,* 16mm. sound on film, running time, eighty three minutes, is offered by Post Pictures Corporation, 723 Seventh Avenue, New York City. This film is an absorbing narrative of the early days of construction of the Panama Canal. One of the greatest obstacles to the work's completion was the deadly "Yellow Jack" fever, and the film features the triumph of a group of courageous medical men in fighting the scourge.



■ *Spook Sport,* one reel, 35mm. and 16mm. color, sound on film, running time, eight and one half minutes, represents a highly interesting attempt to interpret a familiar musical composition by means of color, form and movement. A constantly changing visual composition, in decorative and stylized forms, accompanies a symphony orchestra's rendition of Saint-Saëns's *Danse Macabre,* a musical story describing the antics of a company of spooks in their midnight revels. The film was produced by Expanding Cinema, Inc., 422 West 46th Street, New York City.

■ *Pan-Americana,* one reel, 16mm. sound on film, released by Garrison Films, 1600 Broadway, New York City, is the second in a series of five subjects, dealing with Spanish language, customs and people, that has been produced by this firm. It portrays the trade relations and means of communication within the Western Hemisphere and also stresses elementary rules of pronunciation of the Spanish language.

■ *Fresh Water Fishing,* one reel, 8mm. and 16mm. silent and 16mm. sound, released by Castle Films, Inc., 30 Rockefeller Plaza, New York City, is a finely photographed, action filled subject, illustrating the sport beloved of Izaak Walton. Speckled trout swimming and striking in beautiful, natural surroundings are shown, as well as active salmon and other fresh water fish. The subject was produced for outright sale.

■ *Her First Romance,* 16mm. sound on film, running time, eighty minutes, is a pleasant story of a young girl's first bid to a college dance, the sequel to which is her betrothal to a famous concert singer. After complications, in which a jealous older sister plays a part, everything is satisfactorily resolved. Edith Fellows and Wilbur Evans have the principal rôles. The screen play is based on a novel by Gene Stratton Porter. The subject is released exclusively by Ideal Pictures Corporation, 28 East 8th Street, Chicago, Ill.

■ *The Gladiator*, 16mm. sound film, running time, seventy minutes, released by Nu-Art Films, Inc., 145 West 45th Street, New York City, is "tops" in delightful comedy. In it, Joe E. Brown plays a college sophomore who becomes a superman in strength and agility, after having been inoculated with a mysterious serum. As a climax, he challenges Man Mountain Dean to a wrestling bout.

■ *Follow Thru*, one reel, 8mm. and 16mm. silent and 16mm. sound, is a new film dealing with important aspects of the game of golf and illustrating the practice of leading players. Filmed at the beautiful golf course at Pinehurst, N. C., and at the famous Pebble Beach links on the Pacific coast, the film includes the best work of such stars as Jimmy Thompson, Dick Metz and Horton Smith. The film is available for outright sale, and the producers are Official Films, Inc., 330 West 42nd Street, New York City.

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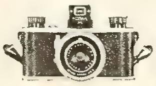

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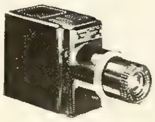

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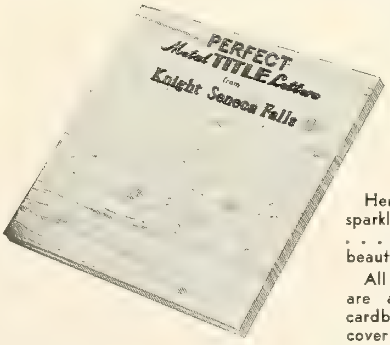

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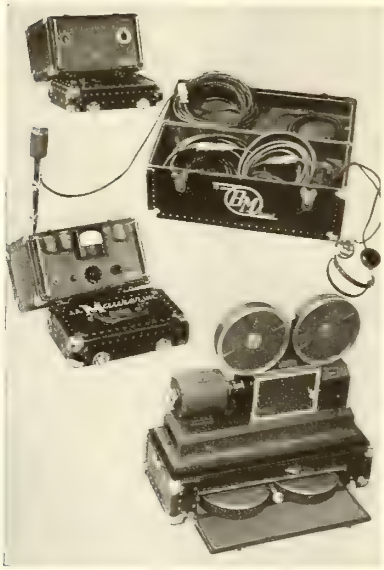

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A young man's fancy

[Continued from page 215]

19. *Medium shot.* The boy standing on tiptoe in the closet. He comes forth, after a moment, with his Sunday suit and hat. He lays these on the bed.

20. *Medium shot.* From another angle, the boy lays the clothes on the bed. Then he removes the sweater, tie and shirt that he is wearing and walks out of the scene.

21. *Medium shot.* The boy enters the bathroom. He stands by the washbowl and turns on the water; then he eyes his face critically in the mirror.

22. *Closeup.* The boy washes his face and scrubs assiduously behind his ears.

23. *Closeup.* The boy brushes his teeth.

24. *Closeup.* The boy takes Dad's shaving brush and razor from the cabinet and lays them on the sink.

25. *Extreme closeup.* The boy's hands, as he puts shaving cream on the brush.

26. *Closeup.* The boy lathers his face, picks up the razor and begins to shave.

27. *Closeup.* A shot, looking into the bathroom mirror, reveals the image of the boy, very seriously absorbed in shaving. *Fade out.*

28. *Fade in. Medium shot.* The boy enters his room; he pauses to examine his chin (he slides his hand over it, experimentally) in a small mirror on his dresser.

29. *Semi closeup.* The boy takes a comb and brush from the dresser and starts to comb his hair, still looking into the small mirror. After combing for a moment, he shakes his head disapprovingly and reaches for a small jar on the dresser, putting down the comb and brush as he does so.

30. *Extreme closeup.* The boy's finger digs into the jar, labeled "Vaseline." His hand emerges with a large gob of it.

31. *Medium shot.* He places the vaseline on his hair, rubs it in and begins to comb again.

32. *Medium shot.* The clothes on the bed. The boy comes into the scene, carrying freshly laundered shirt, which he deposits on the bed next to the suit that is there. His hair is noticeably sleek.

33. *Semi closeup.* The boy takes the clean shirt and starts to put it on. (Dissolve or fade out and in to the next scene.)

34. *Medium shot.* The boy is now completely dressed in his Sunday best and looks it. He stands adjusting his tie; then he moves over to the window of the room; he stoops down just below the window and lifts a corner of the rug there. (The clothes that he has taken off lie in disorder on the bed.)

35. *Semi closeup.* The boy lifts the corner of the rug and picks up a snapshot photograph that has been hidden there. Still in kneeling position, he gazes at the snapshot and sighs a little.

36. *Closeup* (filling entire frame). The snapshot, held in the boy's hand. It is revealed as the picture of a girl about the boy's own age, smiling prettily. (Note: the face of the girl in the snapshot should be easily recognizable, or, in other words, the snapshot should be a fairly close shot.)

37. *Medium shot.* The boy, still looking at the snapshot, stands up. He is still near the window.

38. *Semi closeup.* In the hall outside the boy's room. Mother comes into the scene, carrying a small pile of linen. She is about to enter the boy's room; she looks in, then draws back a little into the hall again. She stands at the side of the doorway to the boy's room, looking in.

39. *Long shot.* At the left of the frame, Mother's face as she looks in. In the background, standing near the window, the boy is looking at the snapshot.

40. *Medium shot.* Mother is in the hallway. She comes away from the doorway, shaking her head a little resignedly, as if to say, "It's here again," then puts her pile of linen on a small table in the hall and walks out of the scene.

41. *Semi closeup.* The boy in his room. He opens a drawer of the bureau or dresser, takes out a small bank and empties a few coins from it. He puts these into his pocket.

42. *Medium shot.* The boy puts the bank back into the drawer; he takes a hat and leaves the room.

43. *Semi closeup.* Mother looks for something on her pantry shelves. Her eyes locate a bottle. She takes it down and reads the label; then she sets the bottle down, opens a drawer and takes out a spoon.

44. *Closeup.* The bottle which Mother has taken down. It is plainly labeled "Spring Tonic." This should be a very short shot. (The label may be hand lettered and pasted in place.)

45. *Medium shot.* Mother picks up the bottle and spoon and leaves the kitchen.

46. *Semi closeup.* The bottom of the hall stairs, looking up. Mother, holding the bottle and spoon, comes into the scene and stops at the foot of the stairs. She calls up to her son. Receiving no reply, she calls again. *Fade out.*

47. *Fade in. Semi long shot.* The boy walks on a sidewalk, along the street. He walks toward the camera.

48. *Medium shot* (from the side). The boy, walking along the street.

49. *Medium shot.* A drugstore window. In the window, at one corner, is a display of candy. The boy comes into the scene, pauses at the drugstore window and looks at the candy display. He reaches into his pocket and re-

moves the coins that he has previously taken from his bank. He looks at them and starts to count them.

50. *Closeup.* The boy's hand containing the coins, as he counts them with the other hand. (Use stage money, not regular United States currency.)

51. *Closeup.* The candy display, seen through the drugstore window.

52. *Medium shot.* The boy in front of the window, as before. He stops counting the coins, puts them into his pocket and walks toward the door of the store. He opens the door.

53. *Semi closeup.* From inside the store, as the boy enters through the door.

54. *Medium shot.* The boy in the store. As he walks forward, he suddenly sees something, stops and opens his mouth in surprise.

55. *Closeup.* The boy's face. He looks surprised and a little disappointed.

56. *Medium shot.* The soda fountain, at which are seated a little girl with a second boy. They are drinking ice cream sodas and chatting. The girl is the one whom we have seen previously in the snapshot.

57. *Closeup* (from behind the fountain). The boy and girl are chatting and drinking their sodas.

(If your equipment permits it, dissolve here to the closeup of the snapshot, as in Scene 36, then dissolve rapidly back to Scene 57.)

58. *Medium shot.* Outside the drugstore. The disappointed swain comes out of the door on tiptoe. He pauses outside and shakes his head sadly.

59. *Closeup* (with slight "pan"). Follow the feet of the boy, as he runs along the street.

60. *Closeup.* The feet and legs of the boy, as he climbs the front steps of his home.

61. *Closeup.* From the rear. The feet and legs of the boy, climbing the stairs inside his home.

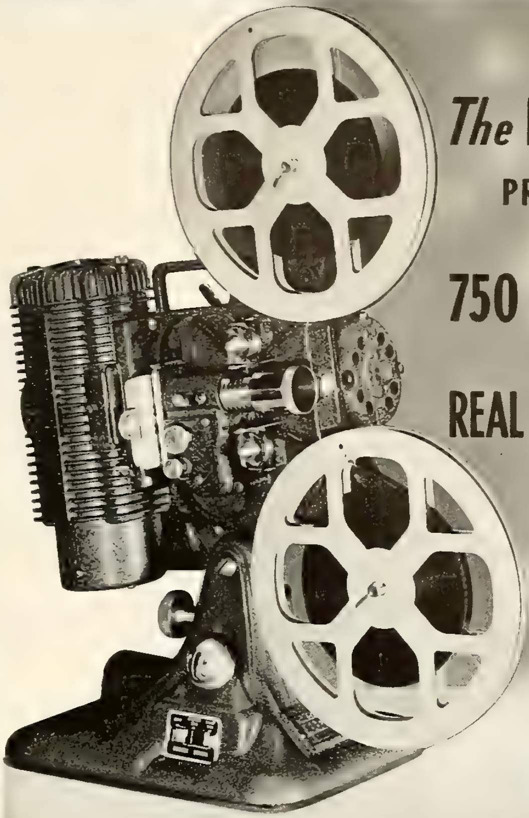
(Note: Scenes 59 to 61 should run no more than five seconds each.)

62. *Medium shot.* The boy enters his room, runs over to the bed, rapidly removes his coat, which he throws on the bed; he then starts to take off his tie. His haste is evident. His expression is an angry grimace.

63. *Semi closeup.* Mother at work in the kitchen. She listens for a moment to something upstairs; then she dries her hands on a towel; she picks up the bottle of spring tonic and the spoon that we have seen before and walks out of the scene.

64. *Semi closeup.* The door and hallway outside the boy's room. Mother, carrying the bottle and spoon, walks into the scene, looks into the room and stops.

65. *Medium shot.* The boy has removed his Sunday clothes, which lie on the bed, and stands there, buttoning



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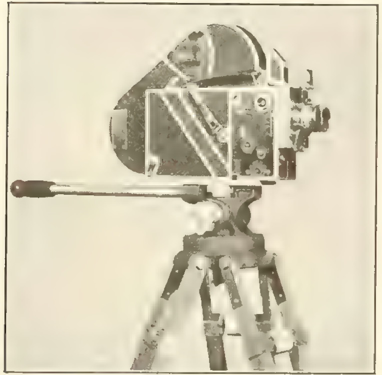

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the shirt of a baseball suit (or play clothes) which he has just put on. He finishes buttoning the shirt, goes over to the bed, rummages in the pocket of the suit, lying on the bed, and brings forth the snapshot, which he tears into small pieces, vigorously.

66. *Medium shot.* Within the room. Mother stands in the doorway, watching. She smiles, looks at the spring tonic, shakes her head and then tiptoes away.

67. *Long shot.* The boys playing baseball in the yard or lot, as in Scene 11. Our hero runs into the scene, carrying a baseball glove and bat. A couple of the boys welcome him.

68. *Semi closeup.* The boy, carrying the bat and gloves, runs toward the camera, waving, as if to the boys in the previous scene. The boy is smiling and excited.

69. *Semi closeup.* Mother slowly puts the bottle of spring tonic back into its place on the pantry shelf.

(Note: It is easy to shoot in a well lighted drugstore, with super speed film; but should you find the interior drugstore scenes difficult, you can stage the action outside. Our hero sees his girl and the other boy walking together on the street and entering the drugstore, hand in hand. That would furnish sufficient evidence to cause our boy to give up girls for baseball.)

Old Timer tells the Beginner

[Continued from page 209]

the count method, the boys count slowly up to 'ten,' which gives them a lapse of time of about ten seconds. In filming closeups of details, they count to 'five.' Well, that's all right, but these scene lengths should not be considered a hard and fast rule. Variety is important, and the exact scene length should be a matter of judgment on the part of the filmer. As long as he takes his time to think it out and remains calm and collected, he will not go wrong.

"That reminds me that, when I first began to take pictures, I'd sometimes get a little fussed and forget either to set the camera for distance or for the correct diaphragm opening. So I hit upon the simple practice of saying 'D-D' before I did any shooting. This procedure reminded me to check the distance and diaphragm settings before I pressed the button.

"Speaking of closeups, it is my opinion that the average movie maker does not take enough of them. Closeups enhance the interest of a picture. Next time you go to the regular movies, notice the large number of closeups that are used.

"Hereafter, when you take a picture of the baby, playing with a toy, move in close and take a picture of the baby's hands, fingering the toy; then take a closeup of the baby's facial expression. You will find that the closeups will make the movie more interesting and will give it a professional touch."

"How did you like my panorama shots?" interrupted Beginner.

"Well, I'm tolerant of mistakes, except when it comes to panning," emphatically stated Old Timer. "Those filmers who spray their cameras all over the landscape drive me crazy. When I look at a picture which contains too much panning, it makes me seasick. We had a fellow who belonged to the club a few years ago, and he took some pictures of historical buildings. He would start in one corner of a building and shoot up, across, down and around it. We were all dizzy after we looked at his movies. I myself was never guilty of too much panning. In fact, I do practically no panning at all.

"If there is a beautiful landscape in the distance, I do not pan, but I take two or three separate, steady shots from different angles. These scenes are more restful to the eyes when they are projected. However, I'll pan to follow a person from one part of the room to another or to follow a car on the road."

"How did you like the landscape scene, with the big rock in the foreground?" hopefully inquired Beginner.

"That was very good," replied Old Timer. "Whenever you take a distant scene, be sure to have a person or a tree or some other object in the foreground. The foreground object not only makes the picture more pleasing, but also it gives more depth to the scene. The object tends to bring out a three dimensional quality.

"It has been rumored that there is a job in Hollywood which is classified as 'branch holder.' This job consists of holding a branch of leaves in front of and above the camera, just inside the camera field, so as to frame the picture. You should have seen me at the World's Fair, trying to find tree branches, to use when I shot the various buildings. As a matter of fact, my wife took a branch of a tree with us, to hold for me when I shot the Brazilian Building. Maybe, in the future, the cine amateurs will carry a golf bag, containing a tripod and a branch of leaves. In another shot that I took, of the ocean, I was fortunate enough to get a sailor to stand in the foreground, looking out to sea."

After the conversation died down, one of the members imbued with the spirit of constructive criticism said, "I like some of your scenes very much, but they seem to be disjointed. Didn't you notice that, too, Old Timer?"

"That is a grave fault that most amateur movie makers commit," replied Old Timer. "They do not plan in advance. They just shoot scenes here and there, until they accumulate a number of unrelated items that are a hodgepodge of animated snapshots when they are projected. If you are going to shoot scenes at home, of Mother, Sis and Junior, how much better it is first to sit down and to plan what you are going to take, than to start shooting before you know what you want. Writing a simple list of scenes, which will include the three of them, is a lot of fun too. Incidentally, your picture will be of greater interest to others, if you plan before you film, and you must think of your prospective audiences. After all, one of the main reasons for taking motion pictures is to show them to others."

"Well, I sure found out what is wrong with my picture," said Veritable Beginner. "The scenes are unsteady, because I didn't use a tripod, and some of the shots are overexposed or underposed, because I did not have an exposure meter. The scenes, in general, are too short, because I haven't lost my snapshot habit. I pan too much, and I followed no filming plan, so all that I have is a number of animated snapshots. Some of my shots are flat and uninteresting, because I did not provide adequate foregrounds, to beautify the scenes. I had practically no closeups, to give the movie a professional touch. Outside of those faults, it was a good picture."

"Don't be upset, my boy," cautioned Old Timer, with a twinkle in his eye, "even if we appear to be a little harsh in our criticism. After all, we are giving you, in one night, the accumulated experience of years of filming. We all learned the hard way, too. The important thing is that you can see your own faults, when they are pointed out. That means that, soon, you are going to be one of the best movie makers in the club."

Film ways with children

[Continued from page 214]

middle ground for feeling out the reactions of their company, but the child has not yet learned this need for half measures. So treat the work you have to do with him with gravity, the gravity, for instance, with which Nicki's mother approached the problem of the sand castle. In this way, a youngster not only learns where he stands, in his relations with you, but also loses a measure of his self consciousness.

Secondly, the well known rule for grownup actors in amateur movies—to have something to do—applies also to children. But children cannot readily, like an adult, pretend an interest in

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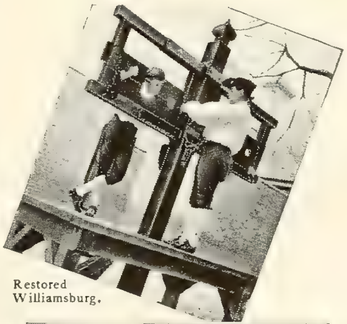
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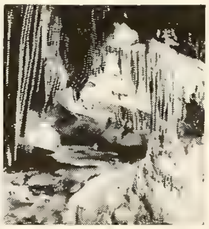
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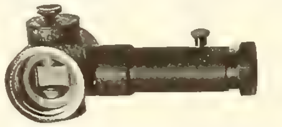

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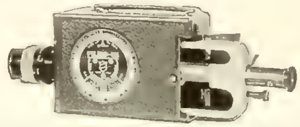

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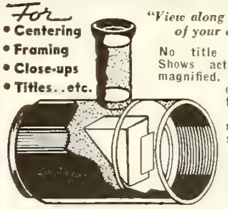

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something. You have to do what the woman did with Nicholas; you have to get the youngster genuinely absorbed. It may be a sand castle he is building; it may be a new swing in the garden; it may be a stick and hoop; but, whatever it is, share the game with the child yourself and convince him of your own interest *before* you film.

This absorption on the child's part is easiest to stimulate, if what you give the boy or girl is new to them, or if it presents some problem. It was for the latter reason that young Nicholas bent so industriously to the construction of a runway for marbles. If your little girl is playing in a daisy field at a distance from where you have spread the blankets for a picnic, don't film her until you have thought of something for her to do—gathering a bouquet, or picking off the petals of a blossom. The best thing that you can possibly give children, for movie purposes, is a pet of some kind. If you can let them have a bunny, for example, they are going to be so busy taking care of the creature and making sure that it does not run away that you and the camera will be forgotten.

When other people are around, most youngsters object to acting for the camera. They feel that they will be doing something that no one else is doing. This often underlies the reluctance of older boys and girls to act for the movie camera. The cameraman can overcome it—and drive his points home more clearly than in any other way—by acting out the scene himself, as an example of what he wants.

Imitation is a good deal easier than following directions, and it is also less embarrassing; it is the grownup, in such circumstances, who makes the first move. If you hesitate to play the goat in this fashion, you really have no business asking it of the young people.

A simple attitude of mind should underlie any approach to children. It is respect—respect for what interests them, respect for what amuses them, respect for their world. Unless we have respect for children, we cannot gain their confidence. Nicki's mother probably had a great many adult problems on her mind when she sat down with her youngster on the sand, but she had the capacity to put them aside, so that little Nicholas, already perplexed by a clash between two worlds, could feel that his sand castle really was important, and that his four year old conception of human values was not to be shaken beneath him.

Most mistakes in handling children come from an underestimation of their intelligence. We are prone to forget that, although a youngster cannot share in the emotional breadth of adult life, he has, nevertheless, a set of values that is complete enough for his limited use, and by which the merit of almost everything he encounters can be weighed. It is not enough for us to be kindly. It is certainly not enough for us to be tolerant. We need to approach our children as if their world were ours, and ours were theirs, and to show that we are taking this state of mind for granted.

Here are some "don'ts" for filming children:

(1) Never begin to film until you have overcome the child's curiosity about the camera and his self consciousness about your presence. Enter into his play first.

(2) Never laugh at a child, even if he does something intentionally funny. You may possibly hurt his feelings; if you do not hurt them, you may lower his estimate of you.

(3) Never concentrate all your attention upon a child while you are coaching him to act. Turn aside for brief intervals, to share something of interest with him.

(4) Never forget that, if you only pretend respect, the child will know it.

Anyway, they were lured

[Continued from page 210]

hardly wait to get into those waders.

Two shots of river signs, followed by scenes of the rivers, two more shots of route number signs, made with wipe-ons and wipeoffs, and several driving scenes brought us to camp.

At camp, our film introduces Art Utter, our guide, as he comes from the cabin which he had been making ready for our arrival. He waves a cheery "Hello." The car rolls up. Art steps forward to shake hands. Daddy Utter comes into the scene, to exchange greetings.

In the next sequence, we appear on the lawn, dressed in our fishing clothes, ready to spend a pleasant evening. Harry drinks beer and puffs his pipe. The poker session goes into action.

We wanted a closing scene, to represent the end of the day. For this purpose, we pointed the camera directly into the light bulb in the cabin, and Harry approached it and turned it off. The camera continued to run for a foot or so after the light went out, to represent night. I held the camera eighteen inches from the bulb and used a portrait attachment. The lens was set at *f*/8 with Type A Kodachrome. We thought that this shot might not be usable, but it came out extremely well, much to our surprise, with no lens flare whatever.

A wrist watch, set at 4:00 A.M., was mounted in the small titler, with a black card behind it, and this was filmed for the opening scene of the sequence which was to represent the next morning, when all was still dark.

We followed this shot with a title, "*Wow, it's 4 A.M.*" I clipped the word, "Wow," from a colored magazine advertisement and pasted it on a black card beside a small print of an alarm clock and a large "4 A.M." These were cut out from another magazine. The title was filmed the next day, in bright sunlight at *f*/8 on the small titler.

This procedure prompted us to make some sunrise shots. If you think that sunsets are beautiful — get up some morning and try a sunrise.

The next sequence begins with a shot of the sun awakening me. I rise. Harry awakens and yawns. Shots of dressing and washing follow.

Next, we show preparations for breakfast—mixing pancake batter, pouring pancakes on the griddle, turning them and so forth. These closeups were made in bright sunlight at *f*/8 with a portrait attachment. We used the top of an old stove, set on a box on the lawn, but we did not cover, in the camera field, more area than the top of the stove. A shot of the fire was made from the cooking stove inside the house, with Type A Kodachrome at *f*/2.7.

Our first morning was devoted to fishing entirely, without benefit of movie making; but, after the morning fishing, one has very little to do during the day, until the evening rise. This seemed to be a good opportunity to go on location, to shoot the background for the lead title assembly and also to make closeup shots of details that we wanted to include in the film.

We found an ideal location and filmed the scene which was to serve as a background. Returning along the stream, we saw frogs, deer and wild flowers. Why should these not be included in our movie? The camera went into operation at once! Then we took some wild iris back to camp, to make closeups of it on the small titler, which we could splice into the film after the flower scenes along the stream.

We also caught a frog. Then we set up a platform in back of the titler, placed the frog on it and tied his legs with string, so that he could jump no further than the easel opening. I pressed the button and, after we had made enough footage, Harry cut the strings while the camera recorded the frog as it jumped through the easel opening. This would be a good insert among the scenes of the river bank, but the frog had to go somewhere; so we staged another scene. Harry dropped a stone into the river, and I made a closeup of the splash. When the scenes were cut together, it appears that the frog jumps into the water.

There were mosquitoes, millions of the pests—our greatest enemy in the trout waters. We had to show what congenial little fellows they really are.

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You may wonder when we came to scenes of the real subject matter—fishing. But let me tell you that the scenes of incidentals—camp life, the frog, the trout fly—all help to build up the atmosphere as much as the scenes of fishing themselves. Nevertheless, finally we filmed ourselves putting on waders and selecting rod, reel and the usual equipment. We were off to the river!

There I filmed Harry setting up and threading his rod, taking a leader from his pouch and selecting a fly. He shakes his head; it's the wrong choice. He chooses another and ties on the fly. The fishing has begun.

The script already provided for the big one that got away. The sequence is as follows: Strike! Harry misses. A closeup shows Harry snapping his fingers. He holds out his arms, to show how large the fish must have been. Fade out. Fade in on a scene of a fish that covers the entire frame. (This, too, was made with the titler. A two and a half inch fish was placed on a black card which covered the easel opening.) This shot fades out, and a scene of Harry holding his head, sick with dismay, fades in.

Misfortune then overtakes us. Dark clouds roll up, and Harry is shown caught in the rain. Then comes a scene of sky that is half dark clouds and half clear sky. It stops raining, and Harry looks up at the clouds, smiling. Several beautiful cloud shots of the clearing sky follow, and then we resume fishing.

The next day we paid the trout hatchery a visit and saw thousands of fish on a light colored bottom in shallow water. We threw clover buds into the water and we found that the trout would strike at them. This incident gave us the idea of splicing a scene of a strike before a scene of fishing action. A number of closeups were made at the hatchery for this purpose.

We decided that we should show a ravenous fish under water, eyeing the luring fly—a choice morsel was about to be taken. How could this be done? That was a problem.

We filled a half pint, flat whiskey bottle with water, so that its water line was just above the field area covered by the small titler. We placed a black card behind the bottle, to make the scene look as much like the bottom of a river as possible. A small two and a half inch trout was dropped into the bottle and, while Mr. Trout boiled up the water, the release button was pressed down. This became my prize shot.

This scene was followed with a close scene of a fish striking, taken at the fish hatchery. Then I am shown with a trout on my line. The battle is on. Finally, the fish is safely in the net. Proudly, I step before the camera, to display my vicious captive.

A number of good action shots of both of us, catching and netting fish, follow. Shots of cleaning the fish, a closeup of the creel displaying the day's catch, scenes of walking through the woods and a fiery sunset over a still lake come next.

"*What, Saturday already!*" is a subtitle that introduces a shot which shows us with our week old beards. We shave, the fish are packed, to be taken home and the "gang" waves goodbye.

What a pleasant week! What memories to relive! I do not know whether trout fishing or movie making is more fun; but, happily, one can have them both!

"Lake Mohawk, Preferred"

[Continued from page 217]

show—that I just filmed the events that were available and used them in the picture. At the same time, it is gratifying to know that the picture is convincing. As a matter of fact, although the principals of my story appear to be present at a yacht race, dog show and marine pool show, actually they were nowhere near these events. It is the editing that does the trick.

But to get back to my story. When the script was completed, I went into a huddle with myself, to pick a leading man from the likely candidates at the lake. What about that tall blond chap that I saw at the Country Club? Anybody know his name? Vicky said, "I know him. His name is Bill Snyder and he might play the part."

So we jumped into a car, drove to Bill's house and signed him up on the spot. By eleven o'clock that morning, we were filming Scene ten, take one. Bill turned out to be a fine chap and a good actor in the rôle of the Boy. In fact, I can recommend this procedure of seizing actors where you find them. It is amazing how faithful were Vicky and Bill—as were the others who helped on the picture. It is more astonishing, when you consider that nobody but myself had any *real* interest in seeing the picture completed. I don't know that the rest even were sure that a picture would result from our efforts.

Our little company worked industriously every Sunday, from about ten in the morning until four in the afternoon, unless the weather or something else beyond our control prevented us from shooting. The production staff numbered four — cameraman director, script girl and two reflector boys. Reflectors were used in most of the outdoor scenes. Then there were the actors—two principals and those who played small parts, including a full blooded Indian Chief. It took some organizing to keep the wheels of production running smoothly.

Once, during the summer, Fred Stulce, who plays a small part in the picture, became entangled in underwater vegetation while he was swimming in the lake. When he came to the surface, covered with the slimy stuff, I filmed him as he lashed about angrily, trying to rid himself of it. The shot proved to be very funny, so we afterward decided to film a sequence of the boy and girl, seated on a high rock, supposedly watching Freddy in his difficulties.

To build interest in the episode, we first showed Freddy standing up in a canoe while he paddled it. The couple on the rock are next shown, laughing at his crazy antics. In the following scene, Freddy, of course, loses his balance and falls into the lake. Bubbles rise to the surface, but Freddy fails to reappear. Another shot shows the canoe and the paddle floating away, but still no sign of Freddy. More bubbles. The scene shifts to the boy and girl, now genuinely alarmed.

The boy turns to the girl and says, "*What happens when a man falls overboard in Lake Mohawk?*"

Puzzled, they turn back to look for Freddy. Then comes the shot of him, coming to the surface, covered with weeds. The scene cuts back to the boy, who laughs heartily and says to the girl, "*Oh, so* that *is what happens!*" And the sequence comes to a natural ending.

Another part of the picture shows the couple walking down a road. As they walk along, chatting, they slowly disappear, but their conversation continues after they become invisible. The action takes place on a rather dark lane, and the shot in which the couple are seen to disappear is made from the side of the road. Then comes a moving camera shot, made by mounting the camera on a tripod inside an automobile in such a way that we could shoot through the windshield without including any of the car in the scene.

The car was driven quite slowly, and the scene of the dark, tree covered road was taken at thirty two frames a second, so that the pace in the resultant shot is about the same as that of a person walking. The scene is supposed to show what the couple saw as they walked along, invisible, and their conversation is superimposed upon the scene within balloons, in a manner similar to that used in comic strips. The titles were printed in white ink on black cards and were superimposed on the road scene

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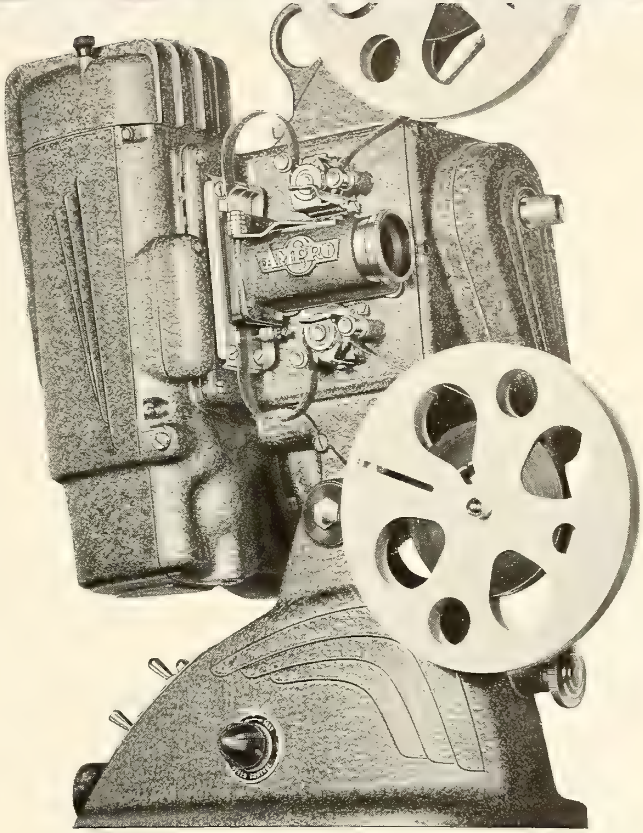

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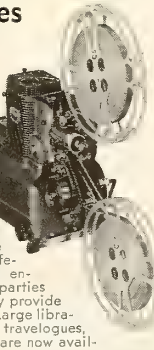

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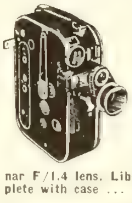

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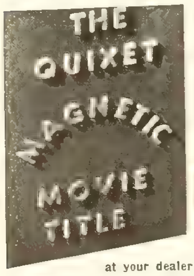

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afterward, by means of double exposure. This effect permits of many variations and imparts a Thorne Smith type of eeriness which is very impressive.

The boy and girl are worried by the fact that they cannot materialize, as their conversational titles reveal. But, finally, they reappear again in the flesh, nothing worse for their temporary invisibility.

Lake Mohawk, Preferred is far from serious, in spite of the fact that it is a document of most of the summer activities at the lake. But the film does amuse audiences, and I think that is the important thing. Although the great majority of sequences in my movie are simply straight scenic and newsreel shots, the inclusion of the boy and girl makes everybody wonder what is going to happen next. I can recommend this method of enlivening your own summer footage. Simply include some "running gag" that has an element of mystery.

Mirrored wipeoffs

[Continued from page 221]

positions and the angles of the two mirrors.

Since the total of the distances from the camera to the first mirror, that from the first mirror to the second and that from the second mirror to the second title is the same as the distance from the camera to the first title on the regular titler, there is no change of focus involved when the wipe is effected.

The individual movie maker may want to make some slight adaptation of this setup for his own particular titler, but the basic principles to follow will be the same as those shown here. It might be noted that silver surfaced mirrors are more desirable than the type used in ordinary looking glasses, the latter being more likely to soften the sharp outlines of the lettering, because of the thickness of the glass.

In any design that is worked out, two mirrors must be used, for otherwise the lettering of the second title will be reversed when it appears on the screen.

Are you ready for summer shooting?

[Continued from page 211]

might be considered. Let this year be your best filming year and, if you need a few accessories, remember what you said when you projected your last summer's film for friends. "I really needed a filter on that shot" and "That one is blurred — I guess I didn't figure the closeup distance correctly."

Set a goal for yourself—to master one phase of movie making in which you have not been successful before. If your exposure has been poor, perhaps you can master the difficulty this year. If you have not used filters before, let this summer show you what a medium yellow and perhaps a red filter will do for cloud effects on black and white film. If you have not tried Kodachrome yet, resolve to see for yourself how easy it is to capture those scenes to which only color can do justice.

Will you make the common mistakes? Not this summer! You will load the camera in the shade (no edge fog this year!) and load it carefully, taking your own sweet time. You will hold the camera steady and, before you shoot, you will glance at the exposure and focus settings. You will write your name and address legibly on the carton before you send the exposed film to the processing station.

And, above all, you will get out *The ACL Movie Book* and spend several evenings reading it from cover to cover, before giving the camera trigger that first push.

Practical films

[Continued from page 220]

of life in the valley before the coming of the waters.

"We shot the people working at their various occupations," reports Mr. Becher. "We have pictures of homes being moved, some of them being burned; shots of the Indians who will be driven out of their homes by the flood; pictures of churches, schools, railroads and bridges, all of which will be covered by the lake waters."

Also in production, or recently completed, by the active students under the tutelage of Mr. Becher, are films of school athletics, safe driving, etiquette, civic relations and social activities in and about the school.

New Marksmanship Films

The first two releases of fifty instructional films, planned by Functional Films, of Washington, D. C., are *Pistol Bull's Eyes*, three reels, 16mm. silent Kodachrome, or two reels, 16mm. sound on film Kodachrome; and *Fundamentals of Rifle Marksmanship*, two reels, 16mm. sound on film and silent Kodachrome versions. These two shooting films, while designed primarily for civilian use in connection with the sport of tournament shooting, have additional application in connection with law enforcement and military use of pistols and rifles. The production of both films was supervised by the National Rifle Association of America, Inc., and the films were made by Sherman Price.

News from Oakvale

Godfrey Elliott, principal of the Oakvale Schools, at Oakvale, W. Va., reports that *Life's Too Short*, a 350 foot, 16mm. Kodachrome silent film, is the latest production of the senior classes at his school. It is a picturization of the chief safety problems encountered by students who ride school buses and a dramatization of the correct methods of meeting those problems. Among other successful films made by the Oakvale Schools, during the four year program of Mr. Elliott, were *Oakvale Schools at Work and Play* and *Busy Hands*, both 400 feet of 16mm. black and white silent. The latter film has had considerable circulation among schools attempting similar problems outside the State of West Virginia.

New Government Survey

A survey undertaken by the United States Department of Commerce in the latter part of 1940, at the request of non theatrical motion picture concerns and in the interest of national defense, revealed that, of the total number of projectors in the United States and its possessions reported in the replies to questionnaires, 12,411 16mm. projectors and 2426 35mm. projectors are in colleges and high schools located in the Continental United States. Of the 12,411 16mm. projectors, 6037 are silent and 6374 are sound. The 2426 35mm. projectors consist of 1612 silent and 814 sound machines.

The survey was supervised by Nathan D. Golden, chief of the Motion Picture Division of the Department of Commerce.

The clinic

[Continued from page 219]

scale faces away from the operator. If he wants to read the footage scale, he must stand up and peer over the reel, to see the side bearing the numbers. This procedure is awkward, but the problem is easily solved. Using the regular scale as a guide, draw a similar scale with India ink on the opposite side of the reel. Then a footage scale will face you, no matter which way the reel is turned.

Light shield A commonly used flood bulb reflector has a rather large opening through which the neck of the bulb extends. When this reflector is tipped downward, light may shine through the opening and may strike the camera lens, causing flare in the resultant scene. If a piece of thin sheet asbestos is cut in a circular shape, large enough to cover this hole, a smaller opening can also be cut, so that the disc may be fitted over the bulb socket and prevent stray light leaks.

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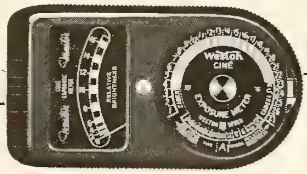

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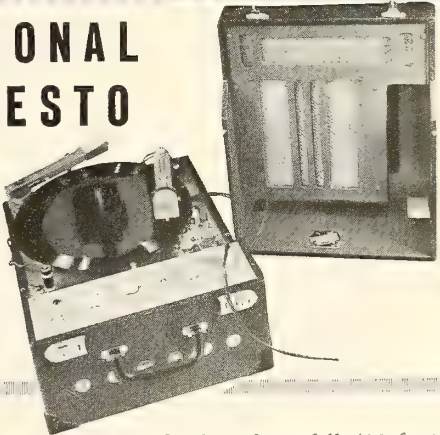

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One of the most outstanding substandard newsreels of 1940 carries, in its sound version, a recorded narration of this kind, that was prepared with particular care and skill. Through the courtesy of the producer, Castle Films, Inc., of New York City, we are able to present examples of narrative technique that were used. The narration is illustrated by enlargements from corresponding scenes, clipped from the film itself. The illustrations are from the Castle *News Parade of 1940*, really a symposium in living history of an eventful year which will change the course of the world.

When the film was being edited, it was carefully previewed a number of times, by a skilled writer of commentary. As the subject neared its final version, work on the narrative kept pace. When both were completed, many rehearsals were necessary, to provide the split second timing which made every word count in pointing up the action. The following excerpts from the actual recording script, as read by the announcer, will illustrate with what finished care and appropriateness this timing was accomplished. (Because of space limitations, only a few portions of the narrative, with accompanying scenes, are given. Note the brevity of the narration—most amateur narration is too long—too wordy.)

Subtitle: *Europe's Total War!*

Narration

A April ninth. Norway invaded! The Battle of the Continent becomes Europe's Total War!

B Grim formality when victor and vanquished meet!

C London! Waves of Nazi planes swarm westward to the world's largest city. Some reach London's warehouses—tenements and great docks.

D London burns by night. But day-

A

B

C

D

E

F

light finds undaunted grit and confidence.

E A bomb pierces the roof—destroys an altar but spares other treasured monuments.

F The heroic R.A.F. takes an ever increasing toll—Nazi planes have fallen on English soil by the thousands!

Amateur clubs

[Continued from page 225]

charge of publicity. Thirteen other members will serve with the foregoing on the club's board of directors.

Madison movie Meeting informally for dinner, members of the Madison Cine Club, in Wisconsin, heard recently a two part review and criticism of the group's completed photoplay, written and produced entirely within the club. Professor Ronald Mitchell, of the Speech Department of the University of Wisconsin, reviewed the film's dramatic values, while William J. Meuer, of the Meuer Photoart House, discussed its movie qualities. Newly elected officers for the club season are Dr. Robert West, ACL, president; Glenn Mason, vicepresident; Mrs. Louis DuBois, secretary; Mrs. G. Stowe, corresponding secretary; Dorothy Puestow, treasurer.

Spies in Canada *Espionage*, a melodrama of spies and newspaper men, which is said to be the first non theatrical 16mm. talking picture in French, is now nearing completion in Outremont, P. Q., in Canada. Maurice Gagnon, ACL, is in charge of production, with all the players drawn from the staff of La Patrie Publishing Company, publishers of the city's daily newspaper. Suzanne Cholette, who plays the leading feminine rôle of a girl reporter, is reported to have played a part in *49th Parallel*, a theatrical film in which she was cast as a result of winning a local beauty contest. A feature of *Espionage* is a climactic chase sequence through the city on a night of pouring rain, in which Mr. Gagnon's personally designed, all white speedster is the car used by the spy ring.

Worcester elects From Massachusetts, the Worcester Cinema Club has announced the election of new officers. Merrill W. Wright is president, and others elected are Charles F. Dargin, ACL, vicepresident; Leslie Johnson, secretary; Stanley Johnson and Leslie Taylor, on the board of governors. To Mr. Dargin went the club's award for the best film of the year, an interpretation in color of

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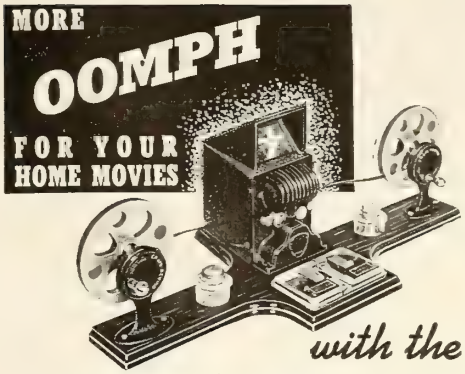

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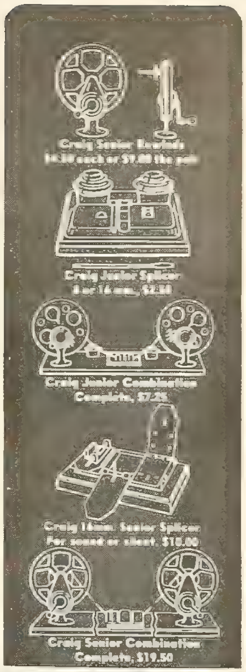

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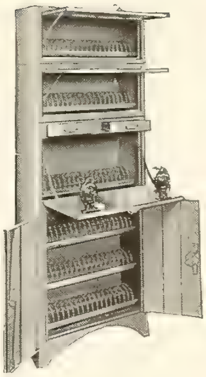

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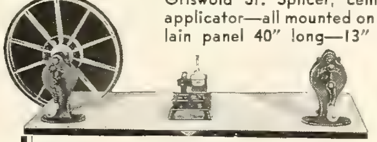

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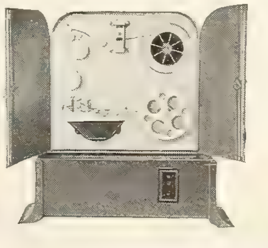

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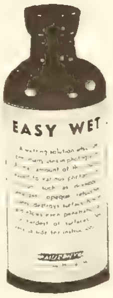

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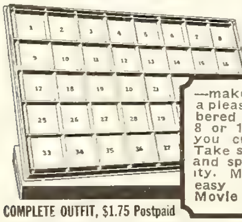

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These We Defend, the scenario published in the July, 1940, number of MOVIE MAKERS. Worcester meetings will be held on the second Wednesday of each month in the Aurora Hotel.

Milestone for M'pls.

A gigantic birthday cake and presents for all were high lights of the Fifth Annual Birthday Party of the Minneapolis Cine Club, held recently in the Hasty Tasty restaurant of that city. Russ Duncan, ACL, was in charge of arrangements, with Walter Briggs serving as toastmaster. A composite reel of film, gathered from historical records of the club and from the private footage of past club presidents, was presented under the supervision of President Carroll Davidson, ACL; Ormal I. Sprungman, ACL, and Barney Skomars, of the local Eastman Kodak Stores, completed the program with the presentation, respectively, of a film on duck hunting and a talk on lighting and film emulsions.

Tulsa exhibits

More than sixty five members and guests of the Tulsa Am-Mo Club, in Oklahoma, attended the recent exhibit of the latest in cine equipment, staged by four local photographic dealers in collaboration with the club at the Tulsa Hotel. At the same meeting, the club displayed the attractive trophies which are offered for the group's annual contest. The gathering also saw a demonstration of synchronized sound on disc with narrative and music, given by Harry Roach, J. J. McLeod and R. C. Crosley, ACL. *Not One Word,* from the League's Club Library, was presented with a musical accompaniment on the double turntable.

Manhattan Bell

Color values, with particular reference to the time of day and the angle of perspective, were discussed and demonstrated by John Melville at a recent meeting of the Telephone Camera Club of Manhattan, Movie Group, ACL. Mr. Melville used Kodachrome slides, to illustrate his presentation. Charles J. Carbonaro, ACL, who has appeared many times before this service unit, gave a talk on editing and titling of vacation films at a later gathering.

Seen in Toronto

L'Ile d'Orléans, produced by Judith and F. Radford Crawley, ACL, of Quebec, and given the Hiram Percy Maxim Award in 1939 by this magazine, has been the high light of a recent gathering of amateur films screened by the Toronto Amateur Movie Club, in Canada. Other pictures seen on the club screen have been *Laurentian Week End,* by Ted Williamson; *Garden Scenes,* by William Jennings; *Hunting Geese in James Bay* and *Deer Hunting, Haliburton,* by Bertram J. Bach; *Wings To Your Heels,* a skiing film produced in the Canadian Rockies, by Hamilton H. Jones, ACL, winner of the first Maxim Award in 1937.

For Des Moines

Members of the Y.M.C.A. Movie and Camera Club of Des Moines, ACL, in Iowa, heard recently from E. G. Barrett, on the subject of film planning and continuity, a matter reported as never yet discussed before this club. As director of the Drake School of Radio, Mr. Barrett has adapted many of his findings in that field to the problems of motion picture planning.

Exposure in Orange

The principles and problems of exposure, as determined by a modern meter, were discussed by W. A. Reedy, of the Weston Electrical Instrument Corporation, at a late meeting of the Cinema Club of the Oranges, in New Jersey. On another program, Karl D. Swartzel, a member of the neighboring Cinemen Club of North Essex, discussed and demonstrated his own system of three dimensional, or stereoscopic, movies. The club's regular meetings are on third Fridays, in St. Paul's Parish Hall, East Orange.

Two for Wichita

Marking the completion of their second year of successful activity, more than forty members and guests of the Wichita (Kans.) Amateur Movie Club gathered recently for dinner and an annual election of officers. Returned on the ballot for the ensuing club season were Walter Hoskins, president; Carl DeVore, vicepresident; Juanita Priboth, secretary and treasurer. Russell Terrill, ACL, cofounder of the club with Robert Hill, retired from the presidency after two years in the chair. Featured on the election night program was the screening of a 16mm. color movie, *African Safari,* by Vernon T. Newton, of Wellington, Kans.

Edison entertains

Members of the Movie Section of the Edison Camera Club, ACL, in Chicago, were hosts recently to more than one hundred persons for a mixed program of dinner and entertainment. Commencing with dinner and a playlet, provided by the Home Service Division of the Commonwealth Edison Company, the program continued with the screening of a sound on film travelog, *Hawaii, U. S. A.,* produced by the Matson Line, and concluded with *Nite Life* and *Chromatic Rhapsody,* from the League's Club Library.

Houston sees winner

A record crowd of Houston Cine Club, ACL, members and guests attended a recent screening in the

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Texas city of *Three Wishes*, an 8mm. Ten Best award winner filmed in Kodachrome by Earl Cochran, of Colorado Springs, Colo. The presentation was made possible through a club member, Hugh Gray, who had cooperated with Mr. Cochran, in supplying for him a number of scenes of cotton growing, called for by the continuity. Mr. Gray had also brought to the Houston club screen an 8mm. study, *Holiday in New England*, produced by Ralph Spiker, ACL, of New Philadelphia, Ohio.

In Norfolk The Norfolk (Va.) Cine Club, scarcely three years old, got the jump on its older brother recently, the Norfolk Photographic Club, by inviting its entire membership to join with the cine group at an important lecture on the principles of color photography. The presentation, called *Seeing Color*, was given by Harris Tuttle, Kodachrome expert of the Eastman Kodak Company. Members' films from the cine club have been submitted at late regular meetings by the Messrs. Danner, Barry, Hewitt and Campbell.

Racine receives Four members of the Amateur Movie Society of Milwaukee — Mrs. Erma Niedermeyer, ACL, Mrs. Kleiner, Martha Rosche and Parmelia Mills—were recent guests of the Ra-Cine Club, in Wisconsin, as well as an unspecified number of guest members from the city's Camera Club. Late program activities have included a screening of *Skiing, Colorado* and *Flowers*, by Robert McConnell; a splicing demonstration, by Burt Klockner; a cine quiz among the membership.

W. S. A. C. Outstanding films and filmers have been seen and heard at late meetings of the Washington Society of Amateur Cinematographers, gathering in the Mount Pleasant branch of the capital's Public Library. John V. Hansen, ACL, vicepresident of the Amateur Cinema League, presented his latest version of *The Glory of our National Parks*, accompanied by narrative and music; Reed Haythorne, veteran cameraman for the Department of Agriculture, spoke on his wide experiences in movie making; Jack Gray gave a demonstration of interior lighting setups, which was filmed for later study by Wilbur Comings, and H. P. Baines, ACL, screened an installment of his feature length color tour of the world.

St. Louis sees Title making, developing and fixing on the spot comprised the feature of a late meeting of the Amateur Motion Picture Club of St. Louis, ACL, in Missouri, in a thorough demonstration given by S. James Bialson, assisted by Mau-

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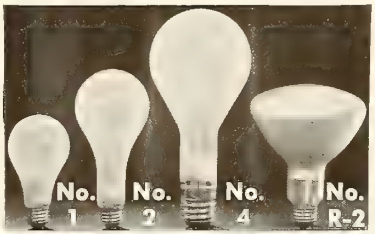

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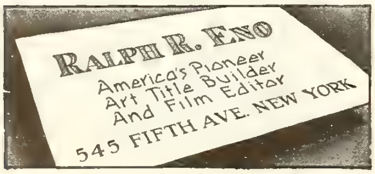

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rice Napper. On the same program, there were presented on the club's screen *Out To Win*, by the Dallas Cine Club, and *Mr. Motorboat's Last Stand*, from the League's Club Library. The St. Louis club has declared an unusual dividend from the group's excess funds, by offering free tickets to the unit's coming annual banquet to all members who have paid their dues through June 1.

Kalamazoo 8's Taking advantage of its new membership, as a group, in the Amateur Cinema League, the Kalamazoo 8mm. Cinematographers, ACL, recently submitted *Tulip Time in Holland*, by Grant Kinch, for the League's review service. The 8mm. color film was screened later at a club meeting, and the ACL staff reviews were studied in connection with it. Recently installed officers include Mr. Kinch, president; W. H. Buswell, first vicepresident; Glenn Crain, second vicepresident; Mrs. Charles Lamkin, secretary; Thomas E. Taylor, treasurer.

Ells in L. A. Fred C. Ells, ACL, and Mrs. Ells, for fifteen years American residents of Japan, were recent guests of the Los Angeles Cinema Club, near which city they have now taken up residence. Mr. Ells, who screened for the club his color studies, *New Hampshire* and *Garden Gangsters*, will be remembered for his earlier monochrome award winners, *Tambo*, *Rice* and *In The Beginning*. Seen on the same Los Angeles program were *Headlines*, by J. C. Milligan; *The Pearl of the Pacific*, a sound on film color study by George Ring; *Flying Feathers*, by Ray Patin, and an unnamed film by Raymond McMillin.

Utah's fifth Members and guests of the Utah Amateur Movie Club, in Salt Lake City, gathered recently in the city's Newhouse Hotel for the club's Fifth Annual Banquet and installation of officers. Returned by the election were Joseph G. Jeppson, president; Katherine Rauch, vicepresident; Ted Geurts, secretary; LeGrand Anderson, treasurer. General arrangements for the dinner were in the charge of R. LeRoy Fletcher, ACL, who retired from the presidency after two years in office. Award winners in the club's annual contest, announced in this column last month, were screened following the dinner and installation ceremonies.

St. Paul sees Members' films have been featured at late meetings of the St. Paul Amateur Movie Makers Club, according to *Reel Stuff*, the group's news letter. Among the pictures seen have been *South of the Border*, by Arthur Swanson; *Winter Carnival Parade*, by J. V. Nelson; *Troop C* and *S. S. Capital*, by Harold Smith; *Yellowstone National Park*, by John J. Lemanski; *Tropic Fairyland*, by Arnold Elvrum. Mrs. O. N. Olson, Harold Lains, ACL, and Carleton Mizen have contributed talks to recent club programs.

Luau in Long Beach Fresh from an eight weeks' vacation in the Hawaiian Islands, Mildred J. Caldwell, ACL, newly elected president of the Long Beach (Calif.) Cinema Club, led a recent meeting of this active group in a program devoted to Hawaiian pictures. Featured was a two hundred foot record of a native *luau*, or feast, produced by Francis Williams, of the Honolulu Amateur Cine Club and lent to Miss Caldwell by him. In addition, the members saw two reels of color movies produced by their president, as well as a number of Kodachrome slides. The Long Beach unit has headquarters at Belmont Shore.

Four 8's for Tel Announcing a special meeting, the Movie Group of the Telephone Camera Club of Manhattan, ACL, saw recently an entire program of 8mm. films, produced and presented by Ernest Kremer, ACL, member of the New York 8mm. Motion Picture Club. Projected on a ten foot wide screen, the films were *One Man's Garden*, *Anaesthetic Fantasy*, *Lagoon of Nations* and *American Jubilee*. All were accompanied with music from the dual turntable.

Eights in M'pls. Twenty members and five guests of the Minneapolis Octo Cine Guild met informally for dinner and a technical program on exposure meters, at a recent gathering of this society. The Messrs. Northshield and Poppino, of the General Electric Company, gave the presentation, exposing a test roll of film under varying light conditions according to the readings of their company's meter.

News of the industry

[Continued from page 226]

Sound effect list A useful library of sound effect records, for accompaniment to movies, has been compiled by Rabsons, 111 West 52nd Street, New York City, and it may be had by writing to this firm for *Rabsons' Library of Sound Effect Records*.

"Conquest of the Air" "From pterodactyl to transport plane" is the phrase used by the producer to describe a new educational 16mm. sound motion picture, titled *Conquest of the Air*. Released by Films, Inc., 330 West 42nd Street, New York City, this forty minute feature graphically describes man's efforts to achieve flight, from earliest times to the present. This new film is offered on a rental basis. A special folder describing its contents will be sent on request, as will also the complete, illustrated catalogs of this well known sound film library.

G. E. meter distributors Fink-Roselieve Company, Inc., 111 West 64th Street, New York City, has been appointed by General Electric Company, as national distributor of that company's exposure meter.

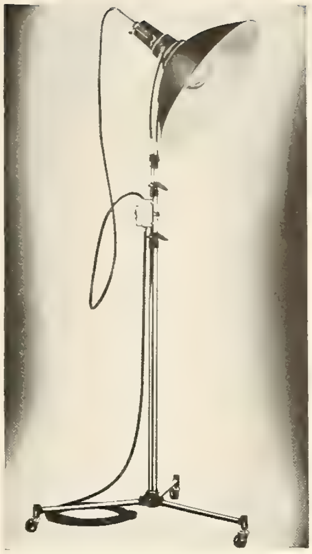
Perfex Double 8 The new Cine Perfex Double 8 camera offers the convenience of magazine loading in a movie camera within the lower price range. With a Wollensak Velostigmat *f*/2.5, the list price is $59.50. The camera uses the Eastman Double 8 film magazines, which are instantly interchangeable. It has a large optical view finder, with a calibrated masking device for telephotos, and a three lens turret provides quick change from one objective to another.

Speeds are eight, twelve, sixteen, twenty four and thirty two frames a second. The manufacturer is Candid Camera Corporation of America, 844 West Adams Street, Chicago, Ill. Eastern Distributors are Raygram Corporation, 425 Fourth Avenue, New York City.

Coles—N. Y. Institute A series of texts on motion picture photography is being prepared for the New York Institute of Photography, 10 West 33rd Street, New York City, by Charles H. Coles, ACL, chief photographer of the American Museum of Natural History.

Herman A. DeVry On March 23, 1941, occurred the death of Herman A. DeVry, a pioneer figure in the motion picture field. His name had long been associated with important developments, both in the 16mm. and 35mm. fields. Mr. DeVry came to the United States as a young man and set to work devising and making apparatus which was used by eminent magicians in their stage illusions. His contact with the theatre led him to develop motion picture apparatus, and his early outstanding achievement was the production of the DeVry suitcase projector, one of the first 35mm. portable machines. The advent of 16mm. brought forth the DeVry pioneer machine for that width, the Type G, which is still in use. In 1928, Mr. DeVry developed a 16mm. projector synchronized with a disc reproducer, the DeVry Cinetone. His appreciation and development of the educational field were illustrated by the work of the National Conference of Visual Education, which he founded. The DeVry Corporation, of which he was head until his death, is active in the production of 16mm. and 35mm. motion picture apparatus.

Lafayette Cine Combination Set


Universalite; sturdy studio unit

Dye fades Fotofade, an opaque dye which produces fades or wipes, is featured by Craig Movie Supply Company, 1053 South Olive Street, Los Angeles, Calif. No special equipment is necessary for the process, which may be applied to finished black and white or color film. Fotofade is $1.00 a bottle, and a Fotofade Kit is available, containing special masking tape and instructions.

Universal 8 A smartly styled, new 8mm. camera, which is unique, in that it uses all standard, spooled double eight film, as well as the Univex straight eight film, has been introduced by the Universal Camera Corporation, 28 West 23rd Street, New York City. The features of this new

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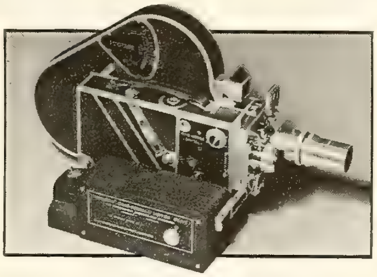

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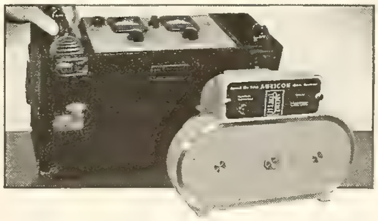

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camera, called the Cinemaster Duo 8mm., include a combined exposure meter and optical view finder, the exposure meter being of the extinction type. The view finder has masks for telephoto lenses. Other features are: three speeds—sixteen, thirty two and sixty four frames a second; starting button which locks in place for continuous running; footage dial; interchangeable lenses. The Model E-8 retails at $27.50; the Jewel Model F-8 at $32.50 and up.

Recordings *How to Make Good Recordings*, 128 pages, published by Audio Devices, Inc., New York City, is an interesting, well illustrated text about the technique of recording sound on disc. The subject, which is now of greater public interest by reason of the many medium priced recorders available, is covered in this book, simply and concisely. The price of the book is $1.25.

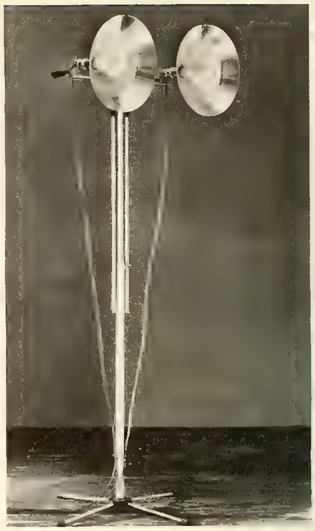
Title cards to shoot Clifford Newlands, 601 Barton Avenue, Hollywood, Calif., offers a service by which title cards may be printed with the movie maker's own text, in any color combination, on a variety of card sizes. The titles may be printed on clear celluloid, so that any black and white or color background may be used. Prices vary as to size of cards and text, but a typical example is an eight by ten inch title card, imprinted with white letters on a dark background, for twenty five cents for ten words.

Da-Lite lowers prices Important reductions in the prices of many sizes of screens have been announced by the Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill. It is said that greatly increased demand has resulted in economies of production, which make this possible. The Da-Lite Model B hanging screen, in the thirty nine by fifty two inch size, is now $11.50, with reductions for other sizes in proportion. The Challenger, Da-Lite's convenient tripod screen, is now $20.00 in this same size. All the twelve sizes of the Challenger, including square sizes for Kodachrome slide projection, have been similarly reduced. New literature, describing the complete line of Da-Lite glass beaded screens and featuring the new low prices, is available.

New tilt head Albert Specialty Company, 231 South Green Street, Chicago, Ill., offers the new Royal De Luxe Tilt Head. This tripod device incorporates a quick action tilting platform, which enables the user to place the camera at any desired angle, from horizontal to vertical. A twist of the handle releases or locks the head in any position. The camera is attached to the platform by a quick acting lock device. This well finished unit is offered as a companion piece to the Albert Royal De Luxe Tripod, or it may be used with any other make. The retail price is $7.50.

Britelite reduced New, lower prices on many of its popular bead screen sizes have been announced by Motion Picture Screen & Accessories Company, Inc., 351 West 52nd Street, New York City. For instance, the DeLuxe Model A, folding cabinet screens now sell at $13.25, for the thirty by forty inch size, and at $16.95 for the thirty six by forty eight inch size. A new price list may be had from the company.

New paper surface Enlarging paper with a new "suède finish" surface has been made available by the Eastman Kodak Company, Rochester, N. Y. This finish may be obtained in two new grades of Kodabrom and Kodalure paper, which are available in cream white and old ivory. The smooth, completely matte surface yields rich, velvety blacks. Prices for the new paper are the same as for other Kodabrom and Kodalure surfaces.



Kodaflector Senior uses No. 1 or 2 flood bulb; controls diffusion

Business film publication Discussions of commercial aspects of substandard film are contained in a new organ, *Industrial Box Office*, published by The Calvin Company, 26th and Jefferson, Kansas City, Mo. Among other items, there are featured a description and an illustration of the new Movie Mite 16mm. sound projector, which sells for the low price of $149.50.

New spot For studio installations, where an extra powerful, concentrated light beam is needed, Motion Picture Screen & Accessories Company, Inc., 351 West 52nd Street, New York City, offers its new Britelite 750 watt Fresnel Lens Spotlight. The new unit has a six inch Fresnel lens and a new type of focusing system. It is substantially built and sells for $50.00.

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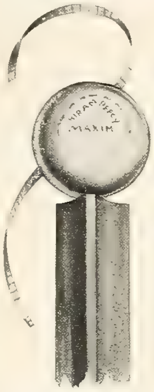

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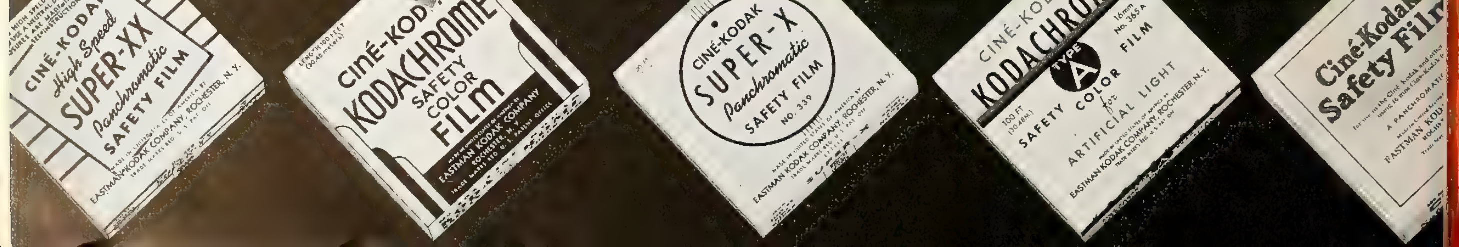
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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JUNE, 1941

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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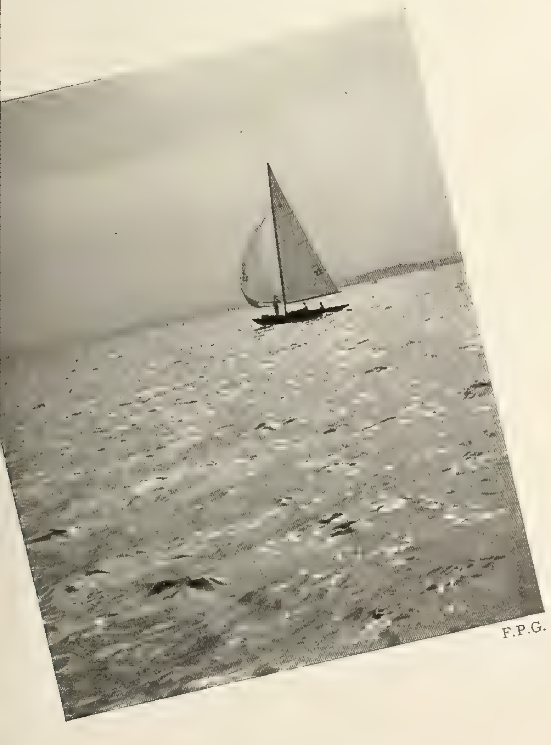

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FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *Breaking the Ice*, running time, eighty minutes, 16mm. sound on film, distributed by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City, features Bobby Breen, the boy soprano, also Charles Ruggles, Dolores Costello and Irene Dare, the young skating star. A spectacular ice fantasy is an impressive feature of the film, as is also the musical content.

■ *Tumbleweeds*, 16mm. sound, running time, seventy five minutes, released by Astor Pictures Corporation, 130 West 46th Street, New York City, is a revival of the famous story. It stars William S. Hart, and, in an eight minute talking sequence, the close lipped veteran of the silent films becomes vocal. *Tumbleweeds* is a tale of the Cherokee Land Strip. In 1889, these 12,000 square miles of virgin prairieland were opened to settlers, resulting in the greatest land rush in history.

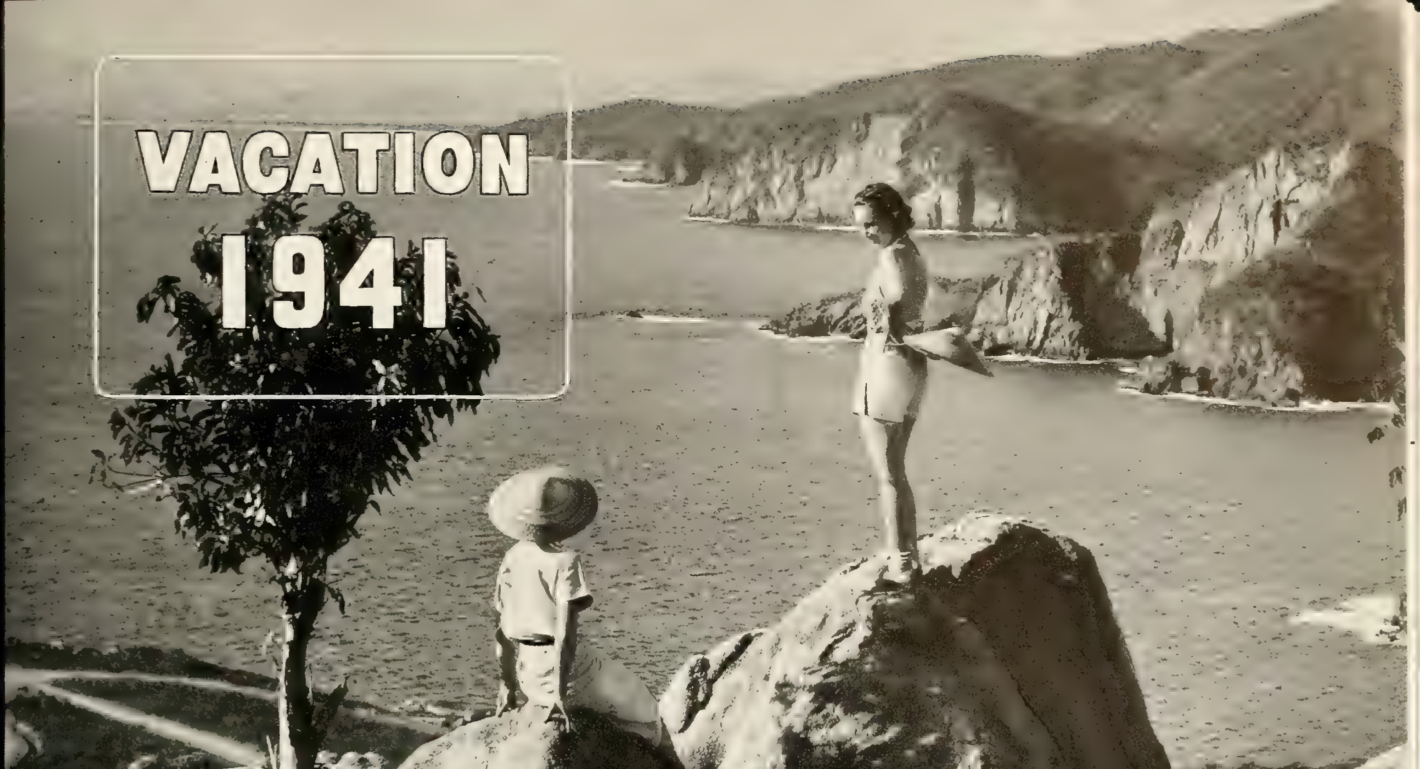
■ *The Hummingbird*, one reel, 16mm. silent Kodachrome, released for sale or rental by the Filmo Library, Bell & Howell Company, 1801 Larchmont Avenue, Chicago, is an outstanding amateur made film, which won Ten Best honors from MOVIE MAKERS in 1940. Produced by E. R. Hoff, ACL, it shows the complete nesting cycle of the broadtailed hummer, including the nest building, egg hatching, feeding of the young, practice flight and the final take off of the fledglings.

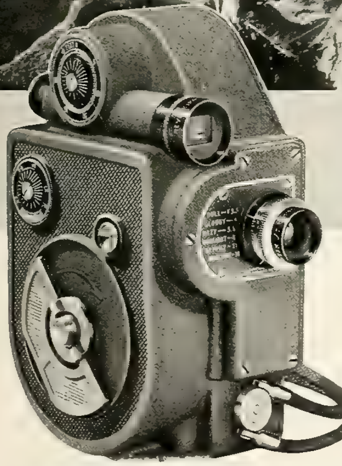
■ *India* is the title of a series of three, one reel, silent subjects, offered by Eastman Kodak Company, Teaching Films Division, Rochester, N. Y. These films comprise an informative and up to date travelog of that distant land. The three reels are *The Punjab*, showing rural life; *Glimpses of Industry in Mysore and Ceylon*; *Hyderabad*, showing the city and its industries. The series was directed by Lawrence Copley Thaw, on special assignment for the company.

■ *South American Vista*, one reel, 8mm. silent and 16mm. silent and sound, released by Castle Films, Inc., 30 Rockefeller Plaza, New York City, is a timely subject, depicting in intimate detail the two largest lands of Latin America, the Argentine and Brazil. Having flown over the Andes, the audience is set down in the gaiety and beauty of Buenos Aires. Rio de Janeiro, next port of call, is shown ringed in its fantastic peaks. South American scenery, dances, customs and architecture are revealed in this picture.

■ *You're Out of Luck*, 16mm. sound on film, running time, sixty three minutes, distributed by Ideal Pictures Corporation, 28 East 8th Street, Chicago, is a mystery story which provides thrills and amusement. Frankie Darro is an elevator operator who learns accidentally of the activities of a gang of criminals. Frankie attempts to do a little sleuthing on his own, but, when the gang discovers that he knows their secrets, things start to happen.

■ *One Rainy Afternoon*, 16mm. sound on film, running time, seventy eight minutes, is distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. It is a gay, romantic adventure story of a young man who, through a fortuitous circumstance, kisses the wrong girl and is haled before the judge for this offense. However, the young lady ultimately decides that the crime was not so heinous after all. Featured players are Ida Lupino, Francis Lederer, Roland Young and Hugh Herbert.





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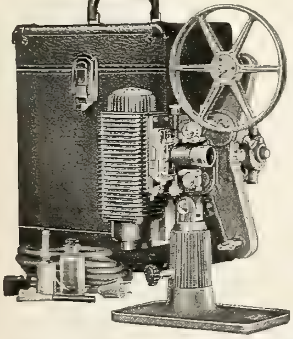
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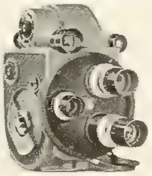

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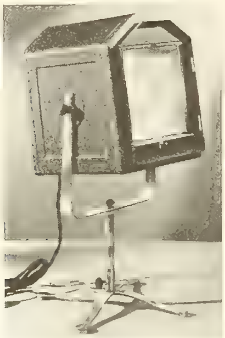

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Closeups—What filmers are doing

Laurence S. Critchell, jr., ACL, for a year and a half the able and amiable associate of this correspondent in the Continuity Department, is the latest of the League's staff to be called into the armed services of the United States. After a week at Fort Dix ("If you can stand Dix, you can stand anything," he writes), Larry has been transferred recently to Fort Du Pont, in Delaware. "The place here is like West Point, very like it. There are many commissioned officers of high rank; and—like Panama—there are officers' quarters under enormous green, quiet trees, set near the bay. The lawns are shaven there; the trees are elms, standing in civil rows, and at night everything is green and cool and lovely." For those of his many friends who will want to write to him, we give the official address as follows: Private L. S. Critchell, jr., 122nd Coast Artillery, A.A., Battery A, The Plaza, Fort Du Pont, Del.

When Lewis B. Sebring, jr., ACL, gives you the "cold dope" on military camp filming (see *Can you film our Army?* in this number), you can bet your pet lens cap that he knows whereof he speaks. For more than four months during the late winter and early spring, Mr. Sebring toured all the important Army posts in America's Southeast, covering them for the *New York Herald Tribune*. On that assignment, Mr. Sebring combined with his reporting skill a first hand knowledge of Army life and an active interest in both still photography and movie making.

Frank E. Gilbert, ACL, who had a bit of tough luck with some of his films on a recent West Indies cruise, is in the market—beg, buy or borrow—for some replacement footage. Caracas, in Venezuela, and Curaçao, in the Dutch West Indies, are the places needed, with about fifty feet of each in 16mm. Kodachrome. Address your offers to Mr. Gilbert, at P. O. Box 638, Riverhead, N. Y.

C. A. Luchtman, on the other hand, who is director of music in the public schools of Romulus, Mich., has a more general request. His letter of inquiry states, simply: "I am trying to make worth while educational contacts with fellow movie owners of 8mm. and 16mm. machines. Being in the educational field I believe these contacts will prove beneficial."

FILM SUPPLY

Take plenty of film with you on vacation this year. You might better bring back a few unexposed rolls than to run out of film at a place where you can't get any of the type that you want.

INDOOR LIGHTS

It might seem silly to talk of indoor reflectors at this time of year, but, if you intend to buy lighting equipment for use next winter, you had better get it now instead of waiting. Aluminum prices are higher every month.

More than two thousand staff members and guests of the National Park Service, United States Department of Interior, packed the departmental auditorium recently for a screening of *The Glory of our National Parks*, 1600 foot Kodachrome study by John V. Hansen, ACL, the League's vicepresident. Mr. Hansen presented the film on a twelve foot screen, and he accompanied it throughout with music and narrative comment.

Some years ago, we wrote a simple little script called *Black Magic*. In it, an eager youngster eats a peck of pancakes, sends in the box tops from the pancake flour containers and gets himself a fine magic set, complete with wand. The fun, accomplished largely through stopping the camera and then by adding or removing objects in the set, begins therewith. Now, years later, the scheme has come to life once more, in a tidy little film by Eric Unmack, ACL, of San Francisco, called *Magic Mush*. But the point of these wanderings is that Mr. Unmack has added to the plot a couple of "gags" that are really winners. In one, the hopeful youngster waves the wand over Daddy's bald head, wishing, in a title, for a nice thatch of black hair. Magically, the hair jumps into place—but it's a flaming red. In the other, the young Houdini makes a pass at the family cat, fast asleep on the couch, and with complete feline aplomb the tabby floats slowly up out of the scene. Later, just to top that, the cat glides back to her slumbers, securely anchored to a parachute!

If you haven't yet seen *Fluffy, the Kitten*, and Kenneth F. Space, ACL, the film's producer, you may not appreciate to the full the point of this item. But we'll try to give you the picture in words, if we can. Fluffy, you know, tells her own story, and in one title announces gravely, *"I am now looking for a little mouse."* She is then seen, in full shot, slinking along the carpet toward her victim, and this scene is followed, in turn, by an extreme closeup of Fluffy's intent face peeking through a mousehole — shot from the inside, or mouse's, viewpoint. In regard to this situation, the bulletin of the Metropolitan Motion Picture Club, in New York City, comments irresistibly: "Mr. Space, who is no midget *(204 lbs., Ed.)*, must have had a time of it getting himself and his camera into that mousehole."

FASTING WITH FILM

DENIAL days for the United States are just around the corner. On every hand we are admonished that we cannot continue to enjoy life as usual and that we must put guns above butter. Let us see what that means for movie amateurs.

If we all must pay more taxes and if we all must find some part of our income to lend to Uncle Sam, one thing is certain. We shall not have so much of that income left for recreations. There will be some excited persons who will say to themselves and to others that every kind of leisure time activity must go by the board. They will spend their spare hours in worry.

The sensible people of the country will look over their pleasures, their hobbies and their pastimes, to discover which of them are best worth saving, at the expense of the others. They will see quickly, if they are happy enough to include movie making among their recreations, that here is a leisure time activity which is decidedly worth preserving. First, it is mentally absorbing, and it leaves little opportunity to think of one's troubles, while we enjoy it. Second, it is continuing, because it adds the joy of editing and of projection to that of filming. Third, it gives us a chance to express ourselves creatively. Fourth, it enables us to preserve our memories of family life for the future. And, best of all in the summer season, it calls us out of doors.

If the vacation that we have planned for this summer cannot be managed and if we have to stay at home, we can find a whole set of adventures right around us, if we set out to film familiar things. In filming them, we shall discover how really unfamiliar they are, after all, and how much unsuspected interest they have for us as cameramen. If we must give up membership in our golf club, we can get almost as much outdoor action by taking long filming tramps. The length of the hike need not be determined by the amount of film that we have been able to buy, because we can get just as much fun out of shooting less but shooting that less more carefully, as we cover the outdoor mileage. If the motor car cannot be used so often, we can readily do without it, for a movie maker on foot is all the more free to get just the scenes and sequences that appeal to him.

The filmer opens new worlds for himself wherever he goes, and he need not go far. He has only to readjust some of his earlier values and to get down to earth both figuratively and literally. If he learns to see what he has overlooked before, he will find new meanings everywhere.

Movie making is worth sacrifice. It is not on a level with road houses, night clubs and amusement parks. These pass time, while filming enriches time. To all of us who have filmed enough to get the "feel of it," movie making is precious, something to be saved at great cost. Other things will be laid aside, if that must be done, but our cameras will go through life with us, on short commons, if need be, but still a part of our reality.

If we must fast and deny ourselves for the country's sake, so be it. But we shall fast with film.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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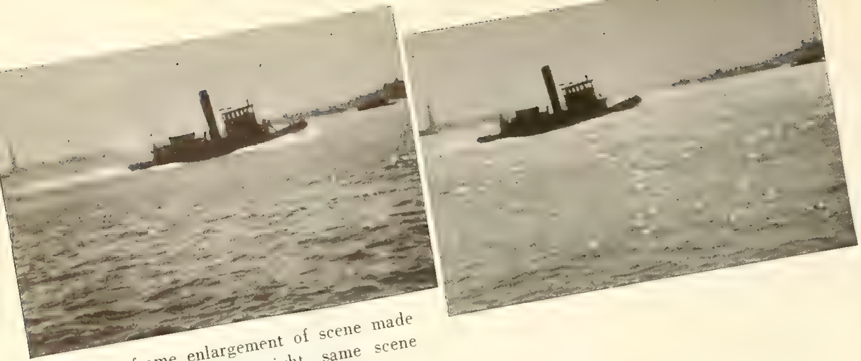


• Above, a frame enlargement of scene made with polarizing filter; at right, same scene without polarizer. Note how polarizer darkens water because it diminishes reflections.

16mm. scenes from "How to Use Filters," filmed by Kenneth F. Space, ACL, for the Harmon Foundation

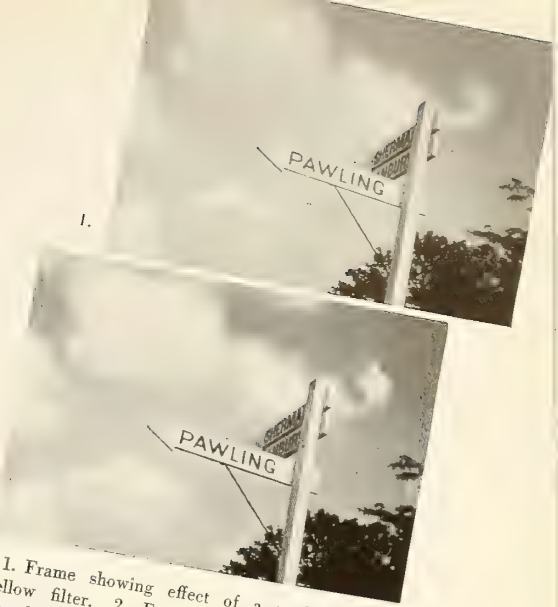
It's bette

• Filters darken the sky, making it a beautiful backdrop for shots of people, scenic views or decorative studies.

Meisel from Monkmeyer

with filters

A black and white picture needs these artistic aids



• 1. Frame showing effect of a medium yellow filter. 2. Frame of same scene filmed with red filter.

LESLIE P. THATCHER, of Toronto, Canada, was spending a summer vacation in a small fishing village in northern New Brunswick. He wanted to test his mettle as a movie maker and to film, in black and white, a beautiful picture—one that would be genuine entertainment.

Why not film the cod fishing that gave the people their livelihood and the village its character?

He made sequences of repairing the nets and the boats, of catching and cleaning the cod. He showed how the fish were salted and stored for market, and then he pictured the fishermen leaving for home.

In the last sequence, which represents the end of the day, he made a series of magnificent shots of a fisherman walking over the rocks to his home. He used upward angles, and we see the fisherman's rugged face and the oars, hoisted over his shoulder, against a dark sky.

The dark texture of the sky gives these scenes their beauty. If the sky were a glare of light, as it probably was in reality, the picture of the fisherman would not have been significant. The bright white sky would have killed the beauty of the scene. Mr. Thatcher knew this, and he slipped a filter over his camera lens, to get dark sky.

Anybody can use a filter with any camera or lens. It is a very inexpensive movie accessory, and it is invaluable in making good pictures on black and white film. In spite of the magical effects that it produces, a filter is merely a piece of colored glass, or a piece of gelatin sandwiched between glass, which can be clipped or screwed over your lens.

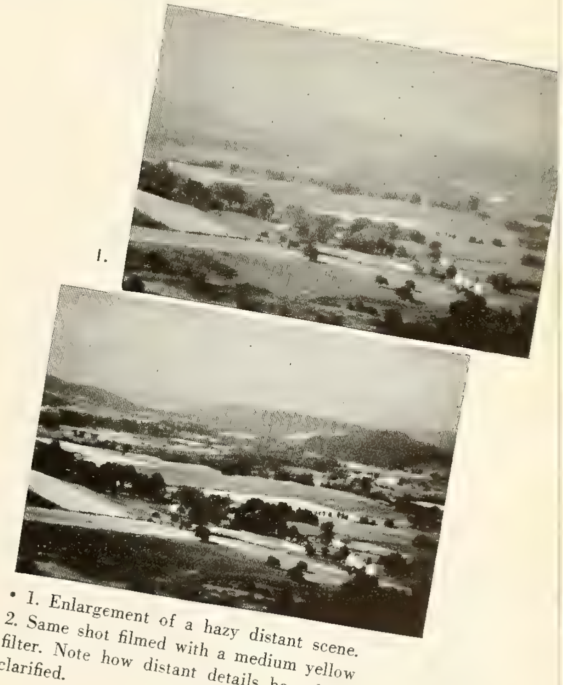
When you are shooting black and white film and are taking a scene that includes a fair amount of sky, you will get a more beautiful picture if you use a yellow or a red filter.

What a filter can do for a black and white scene that includes sky is shown on these pages. A filter darkens the sky, and the white cloud forms stand out. If you want the big puffy clouds of a lazy summer day or the interesting design of a sky filled with slender cloud forms, you must use a filter. When you are shooting upward at a diver, a golfer or a horseback rider, if you don't want a glare of almost white sky behind the subject, use a filter.

A filter is helpful with almost any type of black and white film, because blue sky tends to record white or light gray. The reasons are that more light comes from the sky than from the rest of the scene and that the film is more sensitive to blue than to other colors. A yellow or a red filter holds back the blue light and causes any blue area, such as the sky, to appear darker on the film. If the day is overcast and clouds fill the sky, the filter will not accomplish this result.

Filters have another advantage. They cut the haze that may be found in distant views in the mountains, over lakes and rivers. Haze, minute particles of moisture, reflects ultraviolet and blue light. The filter holds back this light; and, instead of a gray picture, you have one with sparkle and contrast.

For most scenic and outdoor action shots, a medium yellow filter will serve your purpose. It has a moderate effect on the blue of the sky, and with it you can film the cloud formations that otherwise would be lost in a light sky.



• 1. Enlargement of a hazy distant scene. 2. Same shot filmed with a medium yellow filter. Note how distant details have been clarified.

When you are filming out of doors on a week end, keep a medium yellow filter on your lens the whole time. It will improve every shot that includes clear sky and will do no harm to the other scenes. You have everything to gain and nothing to lose.

For a dramatic effect of dark sky and clouds that appear to have been molded on the screen, use a deep red filter. The medium yellow and the deep red will meet the average need; unless you go in for very subtle effects, they will complete your filter kit.

Since a filter holds back part of the light, you must increase the exposure to allow for it, as a rule. The necessary increase is indicated by the filter factor — 2x, 3x, 6x

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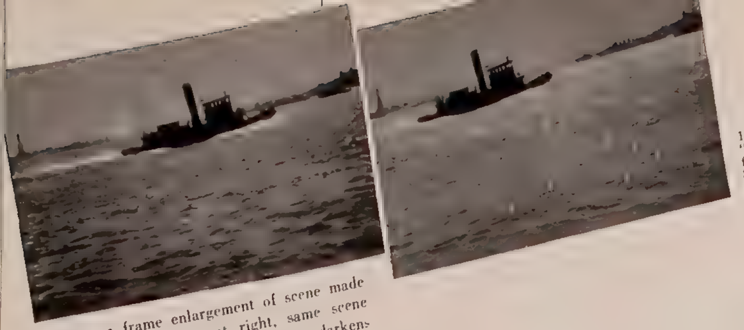

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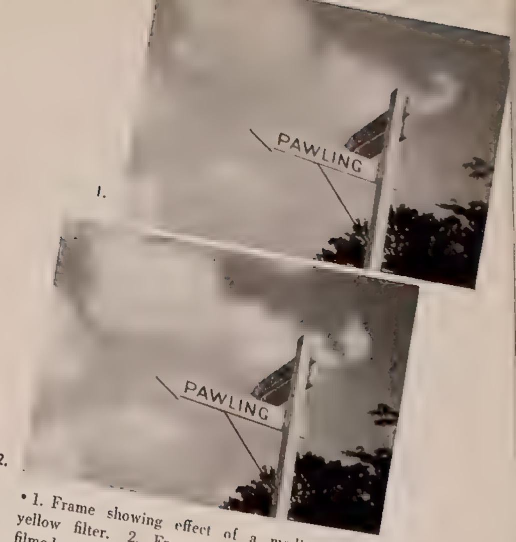

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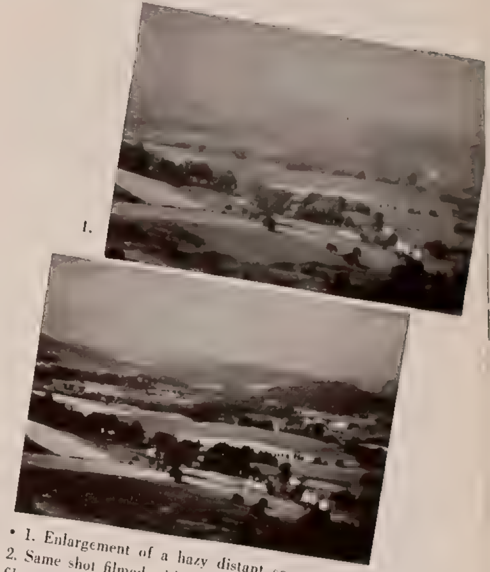

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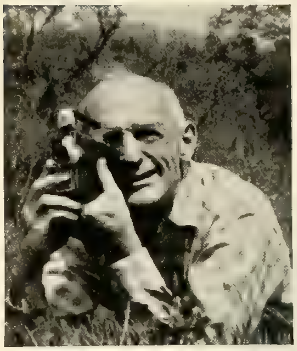
DOWN AMONG THE FLOWERS



Mrs. Robert P. Kehoe

• Robert P. Kehoe, ACL, who follows his own advice to get close to earth for flowers.

ROBERT P. KEHOE, ACL

WILDFLOWERS, running 250 feet of 16mm. Kodachrome, is probably the easiest film that I have ever made.

On certain others, as I have tried to suggest in these pages earlier, the cost in time and trouble has not always been light. I have often worked hard, trying to produce just the kind of picture that I wanted. In the case of *Wildflowers,* I spent less than a day and a half simply doing what I enjoy most—walking in the out of doors—and the film was the more or less accidental result.

And yet, there was a good deal of previous experience and previous flower footage back of this picture. More than once before, I had tried to get on film my feelings for nature's brightest bounty, and each time I had failed. Like so many movie makers — I had tried only in the spring. I had thought that the violets and hepaticas, the trillium and dandelions were the best movie subjects. Then, I found that, as lovely as these blooms may be, they are really too small and too delicate in color to lend themselves strikingly to motion picture study.

Filmed Wildflowers in Summer

Wildflowers was filmed over a Fourth of July week end. It opens with a blazing field of orange and yellow hawkweed, which first caught my eye, and merely goes on from there to record all the other midsummer blooms that I could get my lens on.

If you are interested in locale, the entire film was exposed in a triangle between Phoenicia, Tannersville and Margaretville, in the Catskill Mountains. It is easier to film wildflowers in a mountainous region than in other types of countryside. Although, in the mountains, the peak of brilliance of some wildflowers may last only a week or less, because of the differing altitudes, you can chase those blooms you missed, by following them up the hillsides. There may be a seasonal difference of from two to four weeks between the blooming period of flowers on sea level meadows and those on the higher slopes at 3000 to 4000 feet elevation. Most of my hawkweed, for example, was filmed at 2000 feet on the first week end that I worked on the flowers. But, a week later, I found another patch at nearly 4000 feet that was equally fresh and glowing.

No Technical Secrets

As far as I know, there are no deep technical secrets about filming the lilies of the field. Certainly, my methods are unorthodox enough. My camera is a simple 16mm. instrument, with a lens no more impressive than the standard one inch focusing objective.

To the continued horror of my good friends at ACL, I have not yet learned to use a tripod—and I begin to doubt if I ever will, at least on flower filming. They claim, vehemently, that you can achieve just as interesting and effective low angles with that valuable accessory, but I still wonder. I know that I never could, even though the difficulty might be no more than a feeling of psychological

16mm. scenes by Robert P. Kehoe, ACL

• On this and opposite page are frame enlargements from author's movie of wildflowers. Note the low upward viewpoints that were used in picturing blossoms. All these shots were made with one inch focusing lens.

restraint. Somehow, too, I never got started using an exposure meter, so that I have been plodding along just gauging the light intensity and the color values of my scenes—with pretty fair success. I don't, you understand, recommend these methods to you. No doubt, other filmers will get better results by following better practices in the filming art—but you know how it is about teaching an old dog new tricks.

But there are a few things about flower filming which I can recommend most heartily. One is to put off your urban dignity when you put off your urban clothes. Get into old slacks that you don't mind tearing in a brier patch. Forget that you are the only animal walking erect on two feet—and get down on the ground again, close to the strength and beauty of the good earth. Go out into the fields, lie down and look up at the sky in all directions. You will be amazed at how stirring and lovely it is. Here, in the simple artistry of Mother Nature, is the perfect background for every flower that ever grew.

Telephoto Not Needed

Your task is simply one of selection and of composition. If you are looking for extreme closeups, be careful to examine your immediate foreground, so that no grass or leaves will be too close and too unpleasantly out of focus on the screen. If you want the natural beauty and liveliness of bees and butterflies nodding on your blooms, just wait patiently awhile and they will come by. You don't need a telephoto, but you do need patience. There are twenty one shots in *Wildflowers* in which these actors appear, and every one of them was obtained simply by wriggling slowly up to a flower where bees or butterflies were busy. The enlarged frames that you see here were filmed with only my one inch lens, and the camera held about three feet away from the subject.

There is one additional fact which I discovered in making this film, and it is of the utmost importance. That is the value of motion. Happily, on the days when I was filming, there was a soft but persistent breeze fanning across the meadows and the hillsides. Thus,

[Continued on page 280]

FILMING A HUNT

"TALLY HO!" may be music to the ears of a fox hunter, but, to the cameraman who is making a movie of a fox hunt in progress, it all too frequently means "You're too late!"

So, at any rate, says A. L. O. Rasch, ACL, of Philadelphia, Pa., in discussing his picturesque and stirring film, *Tally Ho!*, from which these frame enlargements were made. All the glamour and excitement of the brisk fall morning, the charm of the pink coats and the thunder of hoofs have been caught by Mr. Rasch on 300 feet of 16mm. Kodachrome. But, in case you have any illusions about fox hunting, or of filming the hunt, listen to what Mr. Rasch says about it—

"If you plan to make a film of a fox hunt, start shooting in the late fall, when you have the whole winter ahead of you to finish your work. The hunters wear their colorful pink coats only on Saturdays and holidays. Opportunities for matching shots are further reduced by bad weather and snow on the ground.

"I followed the chase by automobile—that is to say, I tried to beat it to the places where I *thought* it would pass. But the red fox is wild, and often the sight of me in his path was enough to turn the hunt in another direction—not to mention the other cars following the horsemen, which frequently caused a traffic tie up!

"A telephoto lens of three or four inches is a necessity for field shots, a two inch lens for closeups and the one inch lens for general views. If your camera has a turret front, keep these three lenses set at infinity while you follow the hunt. Take most of the exposure readings with the meter directed toward the ground at a point approximately where the fox will (may!) pass.

"It is neither the intention nor the desire of the hunters to catch and kill the fox. The sport is solely in the chase—and a rousing sport it is!"

16mm scenes by A. L. O. Rasch, ACL

The fateful day

BETH BROWN, ACL

IT'S June—the month of weddings.

You can film your own wedding—or anybody's. Get the main title and credit titles off your chest. Then take a shot of a calendar. Your title, very simply, reads:

This is the fateful day—

If you like, you can show the weather, by a shot of the sky (include a foreground, please!) and, in the title that follows, you can say:

It's bright and sunny—or

It looks like rain—or whatever is suitable for the scene that your camera catches.

Then you can film the house itself—the house of the bride, of course. Although it is early morning, already the place is stirring. The wedding presents are arriving—wires—flowers. Early morning neighbors call to see if they can be of help. All this activity, interspersed by simple titles, is grist for your camera.

The bride's bedroom—or wherever she may be dressing—will resemble a theatrical dressing room. Clothes are strewn everywhere—the dressmaker is down on her knees, making last minute changes. A bevy of beautiful bridesmaids are in attendance. And, oh, how beautiful is the bride!

As you shoot her in closeup, you may think to yourself how true is the old saying that no matter how plain in everyday life, every bride is beautiful on her wedding day.

Make your titles simple.

"Here you are—" (says one of the girls)

"Something old—"

The bride takes the hairpin or the hair ribbon and puts it on.

"Something new—" (a spoken title from one of the other bridesmaids)

The bride tucks that into place, too.

"Something borrowed—"

On goes the garter.

"Something blue—"

She pins on a brooch maybe. Watching the bride dress for her wedding day is a ceremony that is dear to most feminine hearts. Is the bride nervous? Not a bit. It's the bridegroom, dear reader, who is having the jitters.

Maybe the bride calls him up, to find out how he's doing. That action will give you a natural and easy transition to a sequence of the groom at his home. Film him as he takes down the receiver.

After the telephone call is completed, film the groom as he finishes dressing. He searches about for the collar button under the bureau. On top of that, the groom's suit doesn't seem to fit. And his face is sort of green as he smiles at the wisecracking sallies of his friends.

But, with it all, he is solemn. This is the big day of his life. He is walking, blindfolded, off a precipice, and his nervous manner plainly shows it. How about calling up the bride? But he's just talked with her. Call her anyway! Oh, never mind! Not so long ago, they were boy and girl, playing under the trees, and, now, here they are—about to be man and wife. For Pete's sake, will somebody fix this bow tie? He just can't get it straight!

As for his shoes, he makes the frank confession:

"I should have bought 'em a size larger—"

We take a shot of the new, shiny, patent leather shoes, and up goes the camera, taking in the rest of his tailored getup, until, with a flourish, on goes the tall silk hat. The bridegroom is ready for the ceremony at the church—and, from this moment on, all comedy stops, for once at church you play for straight scenes only.

The flowers and the altar, the packed pews and the minister, the bride's father, the groom's mother, the wedding pair themselves and, finally, the wedding ceremony itself.

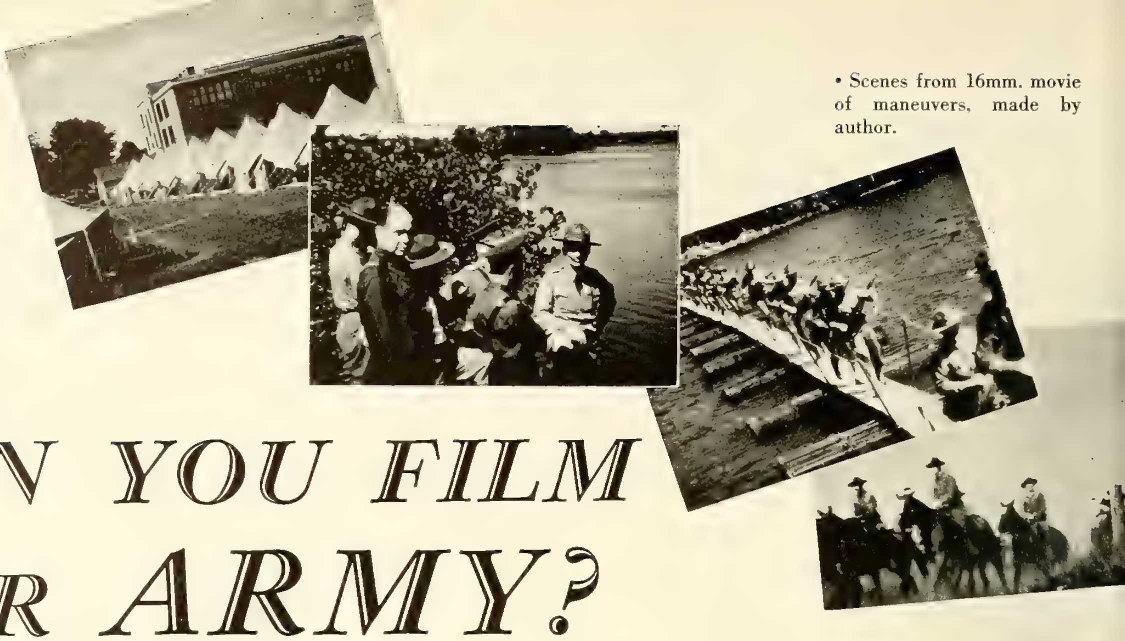
Here is the ring that marries forever—and here is the tender kiss that binds the marriage—and here is the bouquet being tossed through the air—and the couple running toward the waiting car. Of course, if there's a reception afterward, shoot that, provided they first feed you and your camera.

A wedding day not only makes a swell picture, but it makes a most unusual and acceptable present for the bride and groom. [Continued on page 277]

Pinney from Black Star

Is the bride nervous? Not a bit.

A jolly outline that will enliven a wedding film



• Scenes from 16mm. movie of maneuvers, made by author.

CAN YOU FILM OUR ARMY?

Noted news man reports what you can and can't do

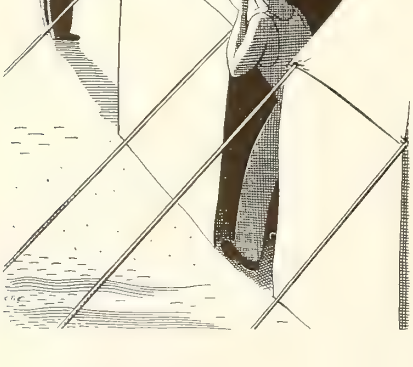
LEWIS B. SEBRING, JR., ACL

NATIONAL defense opens up a whole new field for the movie maker this year, but filming any part of it will be no field day for the enthusiastic amateur.

You can cross off your list right away any of the factories that are engaged in making defense materials, and you can cross off the Navy and any harbor or coast defense installations of the Army. The strictest regulations govern taking any sort of movie shots or still photographs of these places or activities. These regulations are strict, even for newspaper and newsreel cameramen.

And what, you will ask, does this leave for me to film?

It leaves you with one of the most popular and filmable subjects of all, the phase that has brought our national defense program home to more people in this country than has any other one thing—the training of 1,400,000 men by June of this year, and more to come later, to form an efficient, well equipped Army of the United States, an Army that will be hard hitting if it ever becomes necessary to hit back.



What Are the Regulations?

But what of regulations governing taking movies of the Army; are there any prohibitions against it and what are they; how can I be sure that I shall be doing the right thing if I visit my son, or my brother, or a friend in a training camp; and can I pursue my hobby of movie making if I get into the Army myself?

Well, perhaps I can help you, for I have just concluded a four month assignment as a newspaper correspondent in several Army posts in the South; being a movie maker and a still photographer of sorts, I was interested in these very things myself. Because I could not answer the questions in the first place, I left at home all my own movie equipment, and I have been kicking myself ever since.

Some of the Army posts cry for roll after roll of color film—Fort Bragg, N. C., for instance. Neat white barracks, with red roofs, are built on whitish sand, against a background of bright green pine trees, and above all is the fine, clear blue of the southern sky. Fort McClellan, Ala., is another, where the khaki tents are set in an encircling bowl of mountains, which seem to mellow the rigidity of the military atmosphere. And from what I have seen of other posts in the South, and in the North, and in the West, I know that the scenery is there in many of them, too.

But what of the restrictions? They are there, too, and plenty of them, usually unwritten. But the civilian who uses common sense, discretion, good judgment and courtesy in dealing with his fellow citizens in uniform will find that he should have no difficulties in getting plenty of good Army sequences. Nor will the movie maker who finds himself in the Army have difficulty, but it is best that he leave his camera equipment at home until he has gotten settled and can ascertain what the rules and regulations are.

I have seen many amateur movie makers among the soldiers in Army posts—both officers and enlisted men—and I have heard that some of the films they turn out are "jim dandies." *But*, if a man is a private, just in through selective service, he does not try to take the same pictures of an experimental artillery development that a lieutenant colonel in charge of that experiment does. Common sense is the basis of conduct for the filmers themselves, and it is the basis of whatever regulations and prohibitions exist.

No Blanket Rule

I say "whatever" because there is no blanket War Department rule which prohibits taking movies or "stills" in any training camp. As MOVIE MAKERS pointed out in the March number, the matter is left to the discretion of the respective camp, or post, commanders. The fact that there are no regulations now does not mean that there may not be in a few weeks; of course, if this country should become involved in the war, all bets are off, and movie makers may as well decide to confine themselves to the many other subjects available in the country and to leave military matters strictly alone, as have the movie makers in England.

Air Corps Shots Are Out

There is a very specific prohibition against taking pictures of any military establishment from the air, and the movie maker will find that cameras are decidedly not welcome at most Air Corps installations—flying fields, factories and so forth. I previously mentioned any harbor defense works as being off the list, but this has been a standing rule for years. To it you might as well add almost any equipment of the Coast Artillery Corps (which operates the harbor and coastal defense), such as anti aircraft guns, range finders, sound detectors and searchlights.

The cavalry still exists, and it furnishes some of the finest opportunities for colorful filming; but, if the cavalry unit you are entrenched with is known as horse mechanized, watch out for the mechanized part of the equipment, such as the armored scout cars and the new bantam, or miniature, automobiles, for both are constantly appearing in new types. Somebody, somewhere along the line, might not want pictures of these types of equipment to get into unauthorized hands, even though you may be free to watch their antics. Tanks fall into the same category, but you will probably not get far on a post where they are located.

Artillery Scenes Doubtful

Artillery of all classes is best left strictly alone, unless specific permission is obtained from the proper source to film it, or unless it is taking part in a review or a parade to which the general public has access, and then such items as breech mechanism and range finders are likely to be covered with protective canvas. Technical equipment of all kinds, such as the bridge building equipment of the engineers or the mobile machine shops of the ordnance, is also best left to itself, unless, again, the engineers are having a river crossing demonstration for the public, and then make the most of it. Some of the best of my own movies of the 1st

[Continued on page 282]

• Selective service men, newly arrived and in uniform at Fort McClellan. Below, color guard—always a beautiful shot.

Photographs and 16mm. scenes by Lewis B. Sebring, jr., ACL

PRACTICAL FILMS

The non theatrical movie as used for various purposes

LAURENCE S. CRITCHELL, jr., ACL

Film and Fashion

In the field of fashion, Robert M. Law, ACL, of New York City, finds that the non theatrical motion picture will unlock offices and order books previously closed to his appeal. As southern and southwest sales representative for Loomtogs, manufacturers of women's beach and sport clothes, Mr. Law had faced for years the familiar problems of transporting a large line of new models, arranging for their display in each new city and, worst of all, getting store buyers to look at them.

Less than a year ago, he solved all three of these headaches with a single 400 foot, 16mm. color film, *The American Way of Play*. With it he presented a new feature in fashion filming, by shooting the entire production — on resort play clothes—right on the grounds of the Miami-Biltmore Hotel, at Coral Gables, Florida. Mr. Law handled the direction, with J. Gibson behind the camera and A. M. Schonfeld in charge of continuity. The film already has been seen by more than 1000 buyers, stylists and merchandise managers in over forty cities, reports Mr. Law, and it has raised his yearly sales more than 100 percent.

News from Northwest

A new, splendid 16mm. Kodachrome film of hop growing in the Yakima Valley of the American Northwest has just been completed by Paul J. Thompson, ACL, of Yakima, Wash. Made for the Minneapolis Brewing Company, the picture, called *Behind the Bale,* traces the delicate and complicated process of hop growing, from its source in the fertile earth of the valley to its end in fine beer. In the introduction to the film, Mr. Thompson has succeeded in making one of the finest pictorial sequences of a region of land that this department has yet seen on substandard film. *Behind the Bale* is intended for distribution to general groups, and it will shortly be announced in the *Free Film Reviews* of MOVIE MAKERS as available from the sponsors on a loan basis. The picture is 900 feet, sound on film.

New Statistics

According to a report from the Industrial Reference Service, of Washington, D. C., industrial films produced during the year of 1939 cost more than $2,100,000, compared with $855,782 two years earlier. Educational films expanded to over $725,000 from $320,000 two years earlier.

[Continued on page 286]

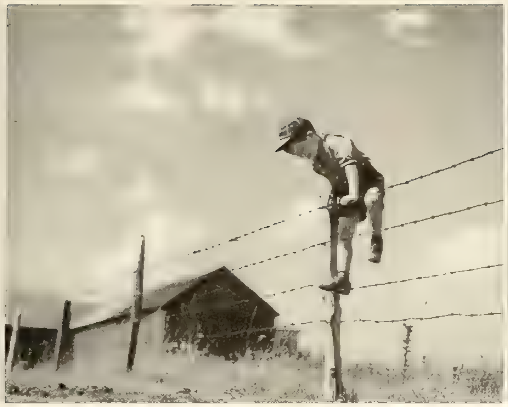
THE
AMERICAN WAY
OF PLAY

• Shots from "American Way of Play," color movie of fashions by Robert M. Law, ACL.

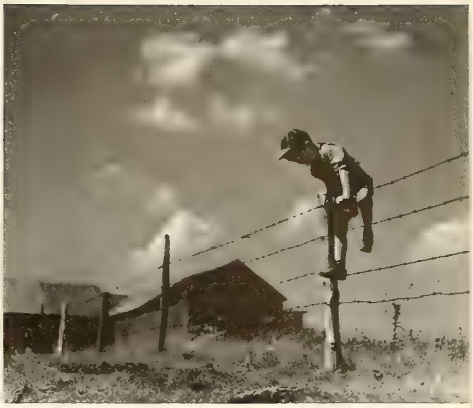
16mm. scenes by Robert M. Law, ACL

Photographs by R. I. Nesmith & Associates

Overexposure—diaphragm opening too large



Correct exposure—diaphragm opening correct



Underexposure—diaphragm opening too small

EXPOSURE FOR BEGINNERS

A simple guide that will help new cine fans

KENNETH F. SPACE, ACL

WHILE idly glancing through the dictionary the other evening, we happened to run across the word, "expose," and were rather amused to find that one of its meanings is "to place in peril." It did not seem so funny, however, when we stopped to think of the thousands of feet of film that will be placed in peril this summer—all at the mercy of exposure.

This definition would seem to make "exposure" out to be some sort of bogeyman, while actually he (or it) is just like many of our best friends—a nice fellow, but a little difficult to understand. It might be a good idea to get better acquainted.

Just what is exposure anyway? Well, it simply means that light from some source (the sun and sky, when you are shooting outdoors) falls upon scenes that we wish to record and that the objects in our scene reflect this light back through our camera lens to the film. The amount of light that gets through the lens produces the exposure. So far, so good, but here is the catch—we must be careful to let just the exact amount of light reach the film, to give the best results.

The particular film that we may be using has a fixed degree of sensitivity; in other words, it does not change, while the light may be strong on a sunny day or weak on a dull day. Then, too, the scene at a sandy beach may reflect a great deal of light, while a blossom in a shaded garden spot may reflect only a little.

The trouble with exposure is that you cannot fool with it. A scene filmed from one angle may be a bit more attractive than the same scene filmed from another viewpoint, the composition of one scene may be more pleasing than that of a second one, but exposure is either *good* or *bad*. If we let too much light reach the film, the scene will appear to be washed or bleached out. It is said to be *overexposed*. If too little light is allowed to reach the film, the scene will appear to be dark or dim, with no detail in the shadows, and this condition is called *underexposure*. In the case of Kodachrome, overexposure makes the colors in a scene too pale and light, while underexposure makes the colors too deep and muddy.

We have spoken about allowing light to do this and that; consequently, the question naturally arises as to the means by which we can exercise such control. It is no trick at all. We merely open or close the lens diaphragm to the proper stop.

But wait a minute—what is a stop and what is a lens diaphragm? That is easy; the diaphragm is a curtain within the lens, and in it is a hole that can be made larger or smaller, to admit more or less light. The size of the hole is controlled by a movable ring on the lens barrel, and associated with the ring is a scale of markings. These markings, called stop numbers, are in a series, running from a small number to a high one, such as *f*/1.9, *f*/2.8, *f*/3.5, *f*/5.6, *f*/8, *f*/11, *f*/16.

The smallest number—for example, *f*/1.9 or *f*/3.5—indicates the amount of light that the lens will admit when the hole, or diaphragm, is wide open. One reason why exposure must be accurate is that a change of just one stop makes a great deal of difference. For example, if you use *f*/8 when you should have used *f*/11, you have admitted to the film twice as much light as you need; if you use *f*/11 when you should have used *f*/8, you have let in only one half as much light as you need.

When we turn from larger stops to smaller ones (*f*/1.9 toward *f*/16), we are said to be "closing down"; when we go from smaller diaphragm openings to larger ones (*f*/16 toward *f*/1.9), we are said to be "opening up." It is important to remember this fact, since we should control our lens openings as we instinctively use our eyes—we squint, or "close down," on brighter days and "open up" on duller days.

Our eyes perform this operation automatically to the correct degree, but a lens cannot make this adjustment without aid. We must set the lens properly for each shot. But how do we know where to set it? In other words, how do we know the right exposure? To answer this question, manufacturers provide exposure guides and tables that enable you to judge the amount of available light. These tables generally suggest that you estimate two things—the light (brilliant, bright, hazy, dull)—and the subject, or scene (in the light or in the shade). Sometimes they suggest that you estimate a

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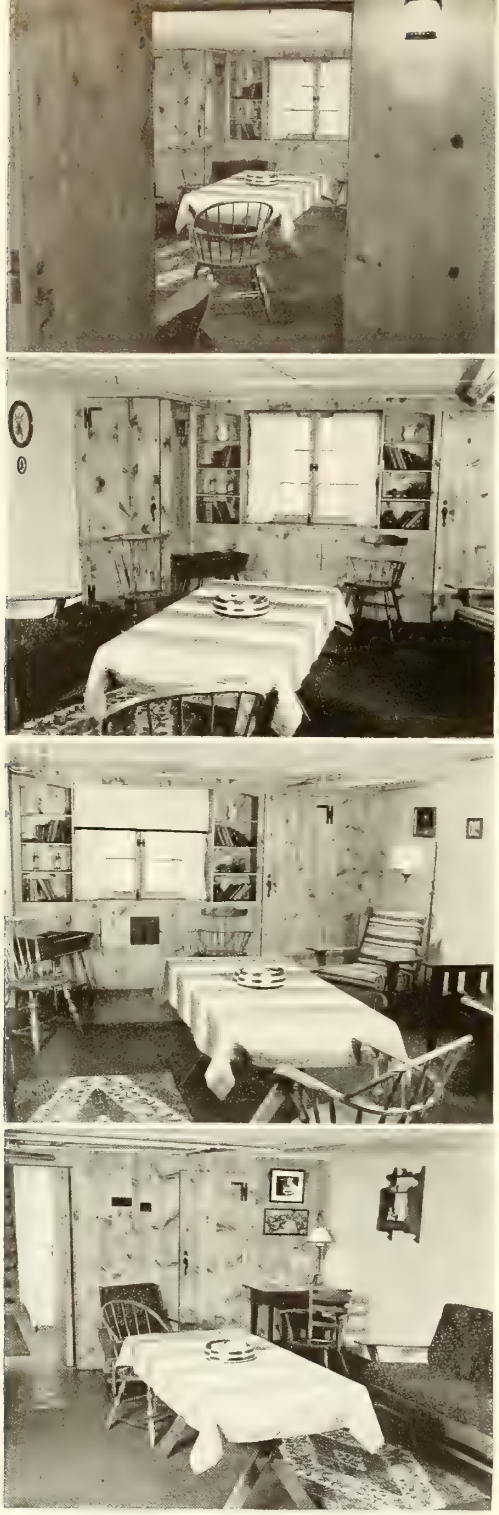


• Views of basement cine theatre and playroom built by author in his home. Third picture from top shows screen partly lowered and loud speaker port open; bottom picture shows projector ports at opposite end of room.

Cine theatre in the home

How one was made in the basement to serve dual purpose

A. L. O. RASCH, ACL

WOULD you like to have a home theatre—a room that always is in readiness for the projection of your movies? If your answer is in the affirmative, you share the opinion of most ambitious movie makers.

There is no better place for the projection of movies than a room that has been especially prepared for that purpose. But few of us can spare the space in our homes that would be required for a home theatre. The home theatre, built like the interior of a regular movie house, has another disadvantage—it lacks the pleasant informal atmosphere of the home.

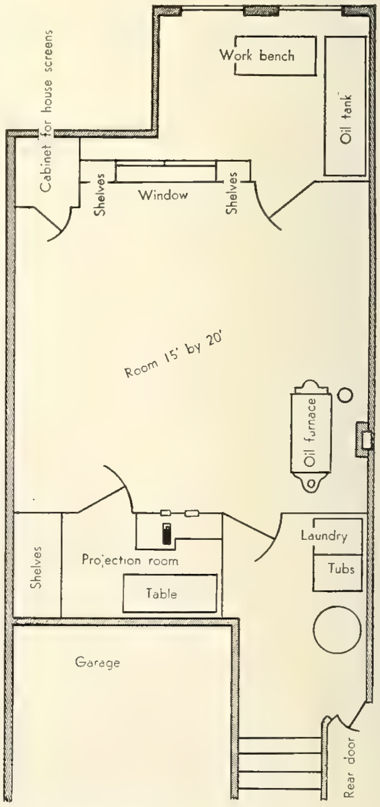
I pondered this whole problem and came to the conclusion that the best solution, in my case at least, was a room that could have all the projection conveniences of a theatre, but which, when not in use for movie projection, would look like an informal living room. What I wanted was a room that could be turned into a projection room at a minute's notice, but which could be used for other purposes in the meantime. The room that I designed for the purpose is illustrated on this page. The basement in my home provided the space, but an attic or large unused room would serve as well.

A Colonial or Early American motif seemed to lend itself perfectly to my plan; so two walls of tongue and grooved knotty pine were constructed, one at each end of the available space. The tops of the walls were nailed to the first floor joists, and the bottoms were nailed to two by twos, bolted to the concrete floor, by sinking one half inch carriage bolts, head down, into the floor. The lumber yard ripped two by fours for this purpose.

To conceal the screen and to provide a setting for it when it was in use, a dummy window was placed in one wall. Two casement windows of stock size, two feet by three and a half feet, were fitted with Florentine glass, to obliterate a view of the portion of the basement on the other side of the wall. The window is lighted from the rear, to give the impression of an outside window in the daytime. A window frame of from ten to twelve inches in depth gives space for shelves at either side, following Colonial design, and, at the top of the window, it provides a place for the screen.

The top of the window frame consists of three pieces; the front and back pieces are in fixed position, and the center piece, which is four inches wide, acts as a door for the screen compartment. This door is mounted on concealed hinges, and it is held shut with a brass catch, mortised in the edge. The catch has a finger well on the outside surface, into which the ring for opening the catch fits when

[Continued on page 281]



• Plan showing how basement space was used for home theatre.

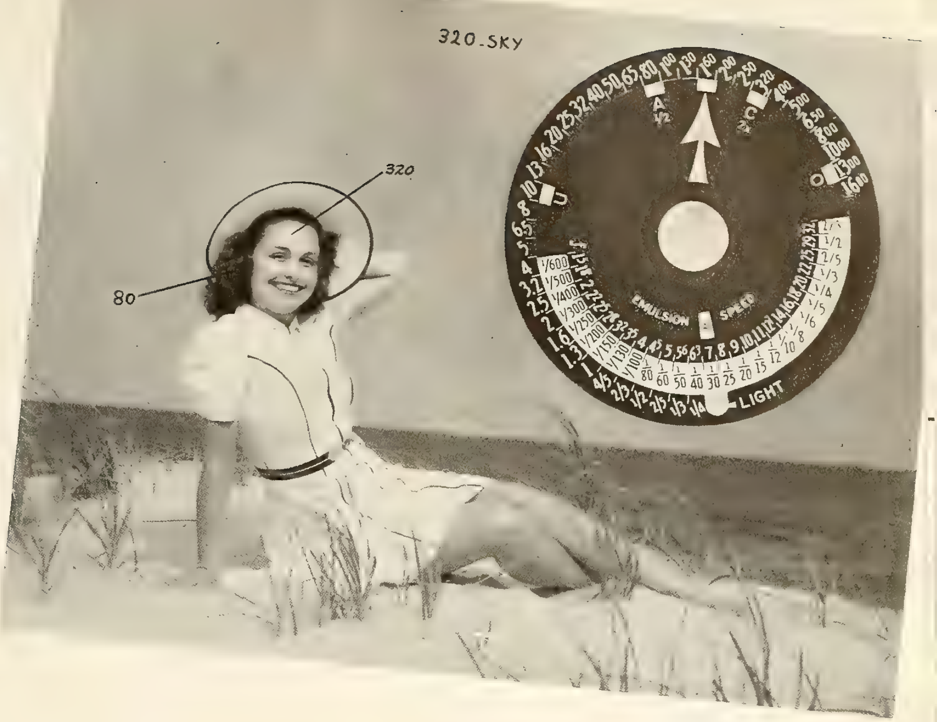


Fig. 1. Typical scene on which are indicated results of two readings and meter set midway between the two.

USING METERS FOR COLOR SHOTS

A discussion of methods for exposure measurement

W. A. REEDY

FEW things are more pleasant to a movie maker than to see, on his own screen, a perfectly exposed, beautiful color shot. But, on the other hand, how disappointed that movie maker is when he sees a washed out, pale replica of the original, or a muddy, dark version of it!

Accurate exposure gives the best color results, and you can achieve accurate exposure more easily by understanding the fundamental characteristics of color film and, if you use a meter, by knowing a few principles of its operation.

Color film has a relatively short latitude—that is, its exposure cannot vary far from the correct point without a marked effect on the colors in the picture. However, black and white objects in a widely varied brightness range can be handled quite well in color filming. As a matter of fact, experience seems to indicate that the latitude of color film to black and white objects is very nearly the same as that of regular black and white film.

Since the latitude of color film is limited in respect to the color and not to the black and white objects in a scene, it becomes apparent that, when an exposure meter is used to determine correct exposure, only the colored objects should be considered. It will be recognized that, if the colored objects in the scene are correctly exposed, the movie maker need not worry about the black and white objects. They will take care of themselves.

It has occasionally been pointed out that, when an exposure meter is used for color shots of a desert, beach or snow, the diaphragm opening indicated may be entirely too small for good results. This is true, because a great percentage of the area in this type of scene is made up of white, which should not necessarily be considered in computation of exposure. If an exposure meter reading is taken on a white area, the diaphragm opening indicated may be as much as two *f* stops less exposure than that which would be indicated by a reading on a colored area under the same conditions. Since the exposure of color film should be kept as closely as possible to the correct value to give best results, the unsatisfactory exposures that might be obtained by overall readings can well be imagined.

The universal type of exposure meter, such as the Weston Master meter, will be taken as an example for this discussion, because its exposure guide dial makes the calculation of the scene range simple. Then, too, some movie makers also use a still camera, and it is convenient to have an instrument adaptable to both. (The methods of exposure discussed here apply to still photography as well as to movie making.)

In every scene, there are colors that reflect different quantities of light, despite the fact that an equal amount of light falls on all these colors. The brightest color will be the upper limit of the scene's color range and the darkest color, the lower limit. These limits can easily be found by using an exposure meter to take closeup readings of different parts of the scene. These readings are accomplished by holding the exposure meter at a distance from the particular object being measured that is approximately equivalent to the width or height of that object. For example, if the object is a foot in diameter, then the exposure meter is held about a foot away from it.

It is obviously not necessary to have this distance exact, for all we are concerned about is that we measure the light reflected only from that object and from no other. Hence, in estimating the distance from the object, at which to hold the meter, it is better to err by holding it a little too close than too far away. Incidentally, care should be taken, to hold the meter so that it will not cast a shadow on the object. If the light is falling perpendicularly on the object, the meter can be held at an angle without casting a shadow on the object. This point is important when one is taking a reading on small objects.

After you have taken closeup readings of the various objects in the scene, two numerical limits of the color range of the scene are established. For ex-

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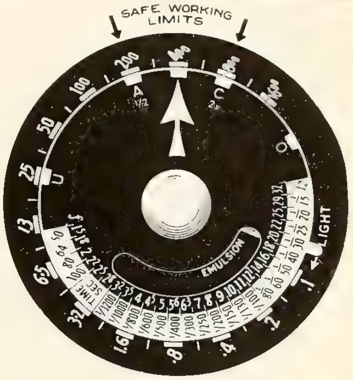


Fig. 2

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

M.M.P.C. is host More than 300 members and guests of the Metropolitan Motion Picture Club, in New York City, packed the recent Gala Night meeting of that group, held in the theatre of the Master Apartments, on Riverside Drive. Featured on the two part program were three films from the work of the membership and three national award winning films from the outside. These were, in order, *The Jasper Road*, by Robert M. Coles, ACL, and Charles H. Coles, ACL; *Ether Bound Spirit*, by Leo J. Heffernan, ACL; *Down Mexico Way*, by Frank E. Gunnell, ACL; *Fluffy, The Kitten*, Ten Best winner by Kenneth F. Space, ACL; *Angels Are Made of Wood*, winner of the Lloyd Bacon Trophy, by Herman Bartel; *The Will and the Way*, 1940 Maxim Award winner, by Chester Glassley, ACL.

New in Indiana Beginning with a charter membership of eighteen, the New Castle Cinema Club was formed recently in that Indiana community. Dennis Anderson, ACL, is first president, assisted by Garth Oler, ACL, as vicepresident; O. M. Van Cleave, treasurer; Mrs. May Schuhardt, secretary. Club meetings are held in the courthouse, at 7:30 P.M. on the last Friday of the month.

Seven for Eights Seven southern California clubs were represented on the recent Guest Night program sponsored by the Los Angeles 8mm. Club, in the auditorium of the Owl Drug Company. Films seen at the meeting were *Father's Time*, from the Long Beach Cinema Club; *Farmer in the Dell*, from the Snicker Flicker Club; *Jamaica*, from the Southern Cinema Club; *Mammoth Lakes*, from La Casa Movie Makers; *Sheep Tails* and *Las Vegas Shrine Ceremonial*, from the Los Angeles Cinema Club; *Diary*, from the Los Angeles 8mm. Club.

Third for Triple Cities Serving the communities of Endicott, Johnson City and Binghamton, in northern New York, the Cinema Club of the Triple Cities met recently in Binghamton's Hotel Arlington for its Third Annual Banquet. More than 300 members and guests were on hand for the program, which featured *Lake Mohawk, Preferred* and *Ether Bound Spirit*, by Leo J. Heffernan, ACL, of New York City, and *The Vale of Kashmir*, by Dr. Clifford Decker, ACL, past president of the club. Albert Schmidt, ACL, present leader of the Binghamton group, presided.

Minneapolis competes A round dozen of films — ten on 16mm. and two on 8mm. stock—were entered in the recent annual contest of the Minneapolis Cine Club, judged by the service consultants of the Amateur Cinema League, in New York City. The first three awards, in order, went to Dan Billman, jr., ACL, for *South of Honolulu;* Carroll Michener, for *Old Man River;* Stanley Berglund, ACL, for *Children Round The Globe*. On the decision of the contest committee, the remaining entries were tied for fourth place and were given honorable mention. Edward L. Johnson, serving as chairman of the contest committee, handled all the arrangements with exemplary efficiency and exactness.

[Continued on page 288]

• Above, members of Tulsa (Okla.) Am-Mo Club shooting at trophies to be awarded in club's annual contest.

Newell Photo

• Left, members of Kenosha Movie Makers, new Wisconsin club, at a recent meeting.

16mm. scenes by Benjamin F. Farber, jr., ACL

CHILDRENS GARDENS
MASS 40
S1

Close shots of signs and license plates will identify footage

SHOTS THAT SERVE AS TITLES

BENJAMIN F. FARBER, jr., ACL

GETTING from one place to another is one of life's little problems, and life, at least from where I sit, hasn't anything on amateur movies. It may take only a split second on the screen to cut from the baby's bath to the Rocky Mountains, but to move your audience that distance requires a half hour of running comment—and I do mean running!

Some people take such transitions in stride and announce at the outset that they will attempt a few words during the screening, just to keep the audience *au courant.* This procedure usually results in the familiar "and now we find ourselves basking in the—and here comes Father loaded down as usual with—oh, here's the castle where—" type of oratory. Others remain grimly silent until the inevitable "wherzis" and "whoozis" mutterings egg them into the running commentary class, which is just where we started.

"Scenes of sounds" can be used to tell your audience the time of day

But we are not compelled to end there. With a little attention to the following suggestions, we can easily join that happy class of movie makers whose films have all the answers, with no wear and tear on the imagination of the audience and with no explanations from the projectionist.

Naturally, the easiest solution to this problem is provided by titles, nicely phrased and adroitly placed. But you can't make a book out of your movie, just to explain every shift in scene. Take a tip from Hollywood. It moves locations and jumps time along like a grasshopper, with nary a title and no help from the sound track. So forget titles and sound, for the moment, and look at these three simple suggestions.

1. Signs are ready made titles. The shorter they are and the more closely they relate to your subject, the better. Sometimes, you'll find one, like the sign of the garden illustrated, just above your scene, so that you can tilt down from the sign to the actual subject. Seldom does a train move into a station in a Hollywood production before a flash closeup of the station name under the shingles is shown. Park commissioners must all be movie "fans," to judge from the number of signs that they stake out. Most States have a welcoming poster, or at least a highway marker, at entrances to their borders. Cottages at the shore generally are identified by colorful names, lettered on white pine. When friends arrive from out of State, get a closeup of their license plates. If you shoot a newsreel of an important event, don't forget those low number plates. (See the illustration.)

Look, before you shoot, for a [Continued on page 285]

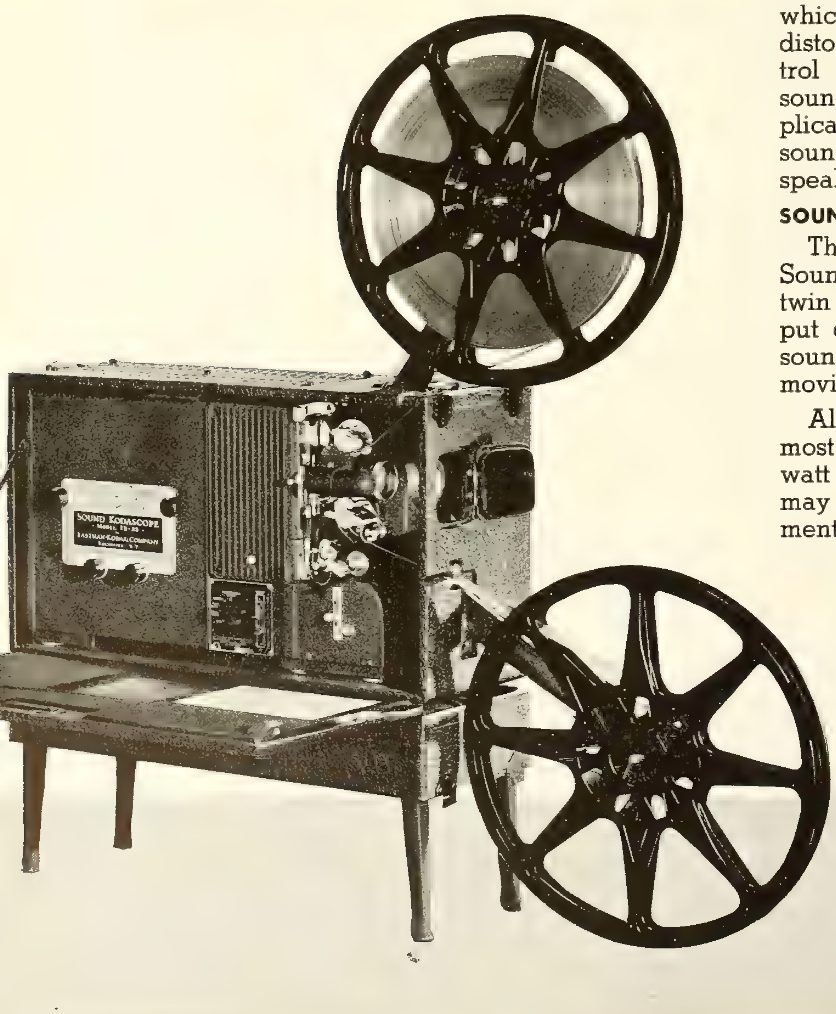
"THE TIE THAT BINDS"

Closeups of hands or feet may bridge the passage of time or symbolize an idea

For 16 mm. Sound Movies at their Best

...the new FB series of Sound KODASCOPES

THERE are three of these new 16 mm. sound-on-film projectors. They look much alike. But they differ in specific capacities—in details which mean much to prospective users of 16 mm. sound film in business, in education, and in entertainment. They differ in price, too, although—as a group—they come within the lower bracket for comparable equipment.



SOUND KODASCOPE, *Model FB*

For example, Model FB is intended primarily for groups limited to a hundred or so persons. It's an A.C.-D.C. outfit, complete with an electrodynamic speaker in a separate case. With 1600-ft. reels, it provides 45-minute sound shows, or hour-long silent movies. Price, complete, $400.

SOUND KODASCOPE, *Model FB-25*

Then, there's the FB-25, also an A.C.-D.C. outfit, intended for somewhat larger audiences. With twin permanent-magnet speakers (in a case which can be divided if desired) full 25-watt undistorted output can be realized. A Fidelity Control makes possible accurate focusing of the sound scanning beam for either original or duplicate films and serves, as well, as an additional sound control. Complete, with single 12-inch P M speaker, $425; with twin speaker, $450.

SOUND KODASCOPE, *Model FB-40*

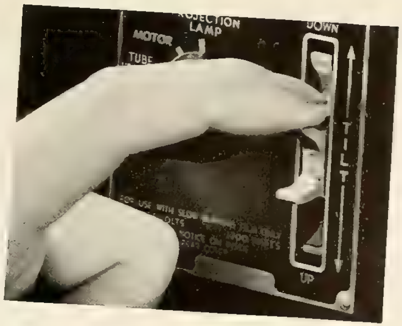
The FB-40 is the most powerful of the three Sound Kodascopes. It operates on A.C. only. The twin speaker unit is standard equipment. An output of 40 watts, undistorted, assures excellent sound for the largest audiences for which 16 mm. movies are practicable. Price, complete, $520.

All of the FB's are designed and built for utmost ease of operation; all are supplied with 750-watt lamps (although 400- and 500-watt lamps may be interchanged to meet special requirements); and all three have provision for supplementary service as public address systems.

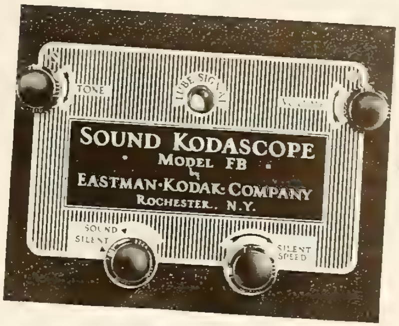
For the full story of the FB series of Sound Kodascopes see your Ciné-Kodak dealer or write direct for a copy of the free descriptive booklet.

EASTMAN K

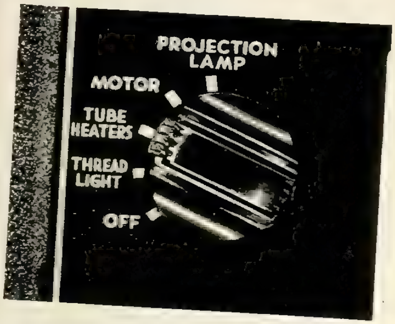
All three of the "FB" Sound Kodascopes are two-case outfits—one case for the projector and the other for the speaker, extra 1600-foot reel, and incidental accessories. The cases are handsomely made and ruggedly built for a long life of usefulness.



The tilt wheel, by which the projection beam can be raised through a considerable angle, is a smooth-working device. Press down on the polished spokes, and the front of the projector is raised; press up, and the machine is lowered.



All sound controls are centralized on the name plate panel on the operating side of the projector. The controls vary slightly with the several models, but all three incorporate Volume and Tone. Operating speed for sound projection is 24 frames per second.



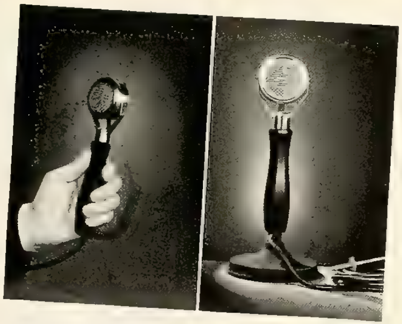
The principal projection controls are governed by a single switch which turns, in logical sequence, from *Off* to *Thread Light,* to *Tube Heaters* (a signal light gleams when the tubes are ready), to *Motor* and, finally, to *Projection Lamp.*

EK
MICROPHONE

All three of these Sound Kodascopes have jacks so that the amplification system can be used for public address or the playing of records. The FB-40 has two such jacks, one for phonograph and one for microphone, which can be used simultaneously.

The Fidelity Control (found in Models FB-25 and FB-40) serves two purposes; first, it permits accurate focus of the scanning beam for either original or duplicate films, and, second, it affords the user an additional means of sound control.

The Twin Speaker, standard with the FB-40 and available with the FB-25, realizes a maximum in undistorted sound from the amplification system. Both speakers are 12-inch, permanent-magnet type. Folded together, he two speakers form a case.



As a constantly useful accessory, the Microphone for Sound Kodascopes will be found a good investment. It is a good looking, well-made unit. It may be used as either a desk or a hand-held instrument. Price, with 6-foot cord and plug, $30.

The Sound Kodascopes are all equipped with the excellent 2-inch, f/1.6 projection lens. Five other lenses are available as interchangeable accessories; they range from a 1-inch f/2.5 lens for short throws to a 4-inch f/2.5 for maximum throws.

AK COMPANY, Rochester, N. Y.

For 16 mm. Sound Movies at their Best

...the new FB series of Sound KODASCOPES

THERE are three of these new 16 mm. sound-on-film projectors. They look much alike. But they differ in specific capacities—in details which mean much to prospective users of 16 mm. sound film in business, in education, and in entertainment. They differ in price, too, although—as a group—they come within the lower bracket for comparable equipment.

SOUND KODASCOPE
EASTMAN KODAK COMPANY

SOUND KODASCOPE, *Model FB*

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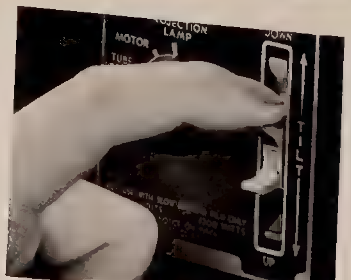

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SOUND KODASCOPE
• MODEL FB •
by
EASTMAN-KODAK COMPANY
ROCHESTER, N.Y.
TONE
VOLUME

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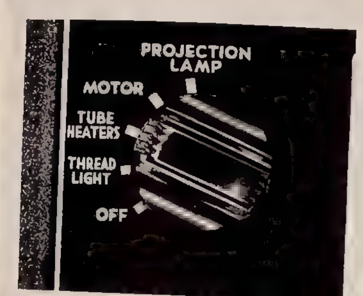

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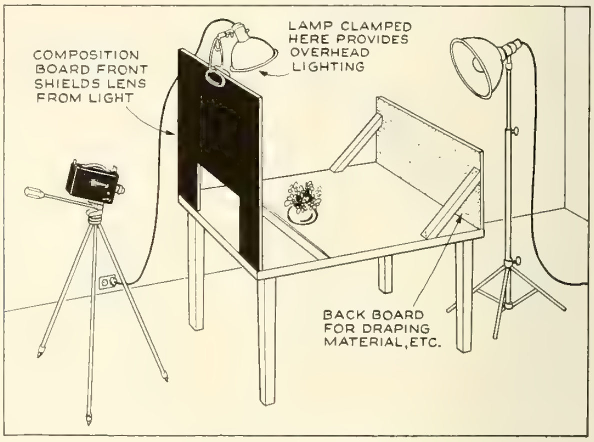
EASTMAN KODAK COMPANY, Rochester, N. Y.

The Clinic

Technical comments and timely topics for the amateur

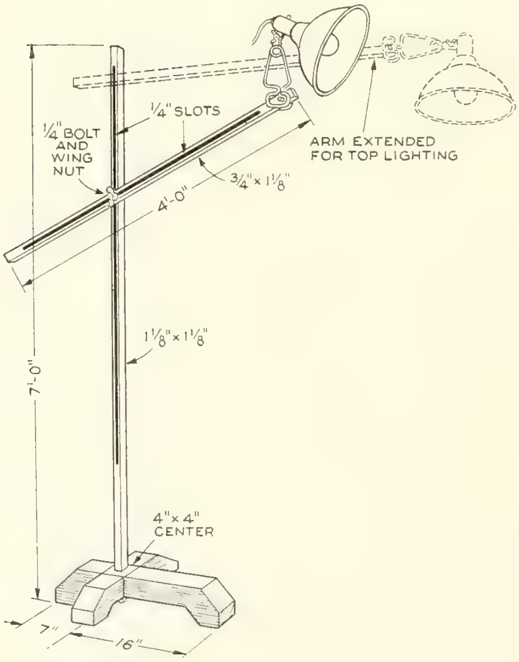
KENNETH F. SPACE, ACL


COMPOSITION BOARD FRONT SHIELDS LENS FROM LIGHT
LAMP CLAMPED HERE PROVIDES OVERHEAD LIGHTING
BACK BOARD FOR DRAPING MATERIAL, ETC.

Studio setup for lighting effects in closeup filming

Light stand With ordinary lighting units, it is often difficult for a movie maker to obtain direct overhead lighting without including the light stand in the picture. C. E. Talbott, ACL, solved this problem with the simple and inexpensive stand, made of wood, which is illustrated below. The upright stand is made of one and an eighth by one and an eighth inch stock, and it is about seven feet high, while the extension arm is of one and an eighth by three quarter inch stock. The upright has a slot, one quarter inch wide, cut from a point near the top to a point about four feet down the stand, and the extension arm has a similar slot, cut almost its entire length. The extension arm is held to the upright by a quarter inch bolt, two large washers and a wing nut. When the nut is loose, the extension arm may be adjusted to any position, and the nut may then be tightened, to hold the arm firmly in place. The upright is bolted to the base, which is made from two sections of wood, four by four inches—a stock size—and it is so arranged that the section directly beneath the extension arm will be longer than the other three "legs," as indicated in the diagram. It may be noted that a short length of dowel, placed at the end of the extension arm, prevents the clamp reflector from accidentally dropping off.

Overhead light stand, easily built of wood



Title length "I do a certain amount of home developing of titles," writes H. Norman Lidster, ACL, "and until recently I always ran the risk of cutting a title in two, for I use the still film method of developing—that is, running the film through the developing tray by hand. In each operation, I can develop a strip of film that is only as long as my arms can reach. Since I cut off each length of film for separate development, sometimes I cut into the middle of a title.

"Now I have a method which saves this annoyance. After shooting a title, I take the camera into the darkroom, remove the cover and, with an ordinary office punch, I make a hole in the film just below the gate. Since I do this after filming each title, I am later able to cut my film apart at the punch marks and to develop each title length at a time."

Lighting setup The simple lighting arrangement illustrated above can easily be made from two large sections of plywood or beaverboard. The sections are held upright by braces of light wood. An opening of proportions similar to those of the view finder is cut from the front board, to provide a view for the camera. Thus, the front board acts as a light shield, to protect the camera lens from the direct rays of the back light, while the rear board can be used to support hanging draperies or colored backgrounds. The lights behind the shield will not cause lens flare if you are not able to see them when you place your eye close to the camera lens and look toward the shield opening. The shield itself can be used as a support for clamp reflectors.

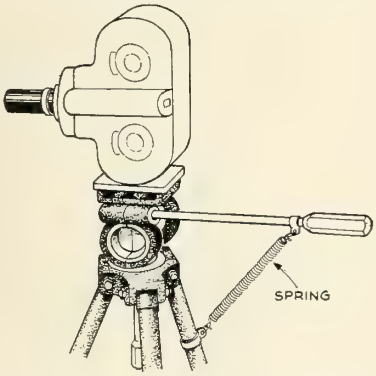
Plug code When you want to set up sound or other equipment quickly, you may find it necessary to fit several cords with plugs into sockets. If you are working fast, you may find that, in the confusion, you have fitted the wrong plug to a receptacle—a dangerous possibility if alternating current equipment and a direct current supply are involved. A simple safeguard is to paint a narrow band of color around each plug and to paint a ring of the same color around the socket in which the plug is to fit. Each set of plugs and sockets is, of course, painted in a different color. When this is done, you can readily identify corresponding plugs and sockets.

A projector aperture cleaner

Although you may be very careful, in the matter of cleaning your projector gate with a soft camel's hair brush, you may find it difficult to get at the aperture opening itself. Yet dust or threads that cling to the edge of the aperture will show most objectionably on the screen. You can reach this area by removing the projector lens and by inserting a jumbo sized pipe cleaner in the opening. As the cleaner is manipulated about, any loose matter will adhere to it.—*W.D.K.*

Flowers It is quite difficult to make flower closeups on a windy day, for the blossoms will sway in and out of the frame. But, if your camera is equipped for slow motion, you can film scenes at thirty two frames a second that will show the flowers in enough motion to give interest to the scene.

Tripod gadget When you have used a tripod top that is manipulated by means of a handle, you may have occasionally let slip the handle when it has been loose. If this accident occurs, the camera falls forward dangerously. A common screen door spring can be fastened to the tripod by two metal bands, as indicated in the drawing. The tension of the spring will prevent the camera from tipping forward far enough to strike the tripod leg. The spring will, however, allow enough freedom of movement for ordinary tilting.

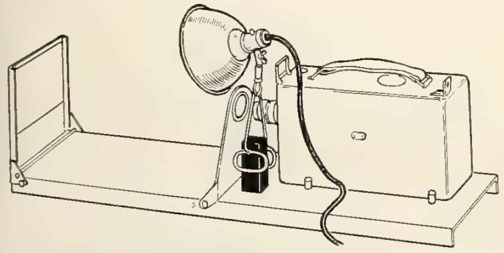


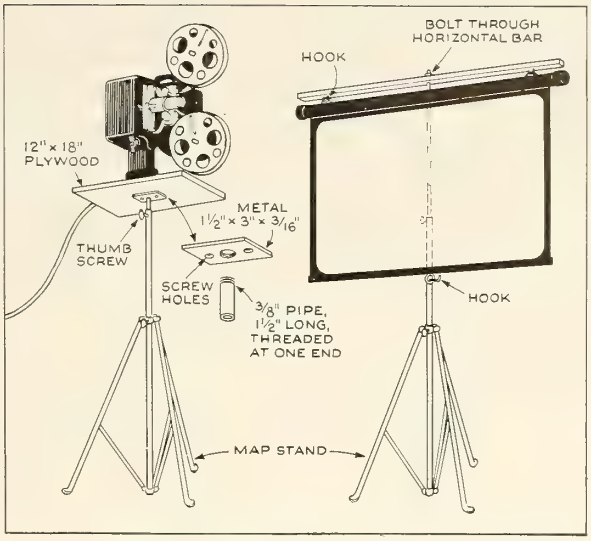
Spring to keep camera from tipping

Titler light A number of excellent titlers are available which are not supplied with lights. In using such a titler, the movie maker must hold a flood bulb in hand. This procedure is inconvenient, since the bulb socket gets hot very quickly, and, when many titles are to be made, it is desirable to have a standard setup. By fastening a one inch square block of wood beside the camera, you can provide a mount for a clamp type of reflector or for a bulb without a reflector. The exact placing of the block will depend somewhat on the size of the reflector being used.

When this device is installed, the movie maker can use the titler and yet have both hands free to operate the camera and to change the title cards. Since most clamp reflectors are on swivel heads, it is quite easy to effect a fade out, by swinging the light away from the title card at the end of the required footage, or to make a fade in, by swinging the light toward the title card at the start of a shot. The basic, or correct, exposure should be obtained with the light full on the title card, however.

A block can be attached to titler for clamp reflector





Projector and screen supports made from map stands

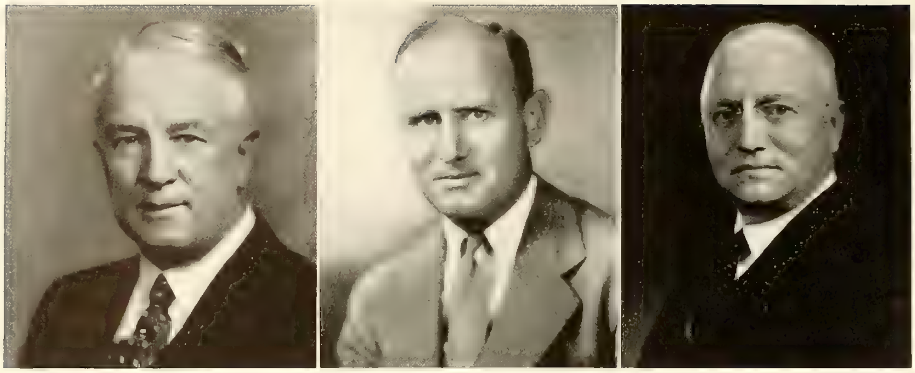
Projector stand Teachers will be especially interested in a recent note that we received from Dr. E. L. Kelley, ACL, who writes, "A discarded map stand or rack, which may be found in almost any school basement, can be made into a most useful projector stand. To adapt such a stand for the purpose of supporting a projector, cut from a piece of heavy plywood a rectangular board, about twelve by eighteen inches. From a plumbing shop, secure a piece of three eighths inch pipe, one and a half inches long, which should be threaded on one end, and attach it to a rectangular piece of metal, one and a half by three by three sixteenth inches, which has been bored and threaded in the center to receive the pipe tightly. Two or more small holes are then drilled and countersunk in each end of the metal plate, through which flat headed wood screws are inserted. These screws fasten the metal plate securely to the board. A small hole is then drilled and threaded into the pipe, and a thumbscrew is inserted to hold the board securely to the top of the map stand." (See the illustration above.)

Dr. Kelley also suggested that a very efficient screen stand might be made from another old map stand. Bolt a strip of wood across the top of the stand and put a hook near each end, to hold the regular screen tube. A hook near the base will serve to hold the open screen taut.

Film care in travel We must admit that the pocket in the side of an automobile or the compartment in its instrument panel is a convenient place in which to carry film rolls before and after exposure; *but*, these receptacles are, at the same time, dangerous places to leave film. When the car is parked in bright sunlight over any period of time, the heat in these places is sufficient to spoil film stock, in some cases. The effect of the heat on the film is generally that of extreme overexposure or sometimes fog, and the result is especially noticeable in the case of Kodachrome. Keep your film packed away in the coolest part of the car when you are not actually filming.

Dust in aperture If, when you are projecting your films, you notice particles at the top or bottom of the aperture, you may wonder whether the foreign matter was in the camera aperture or is now in the projector aperture. You can very easily determine the source of the dust if the projector has a frame line adjuster. If the reflection of the dust raises and lowers its position as the framer is raised and lowered, then the dust is in the projector aperture plate. If, however,

[Continued on page 288]



• New Eastman Kodak Company officers. From left to right: Frank W. Lovejoy, chairman of the board of directors; Thomas J. Hargrave, president; Albert F. Sulzer, vicepresident and general manager.

Answers the query "What's new?" for filmer and dealer

NEWS OF THE INDUSTRY

RUSSELL C. HOLSLAG, ACL

E. K. personnel changes At a recent meeting of the board of directors of the Eastman Kodak Company, Frank W. Lovejoy, president and general manager of the company for the past seven years, was elected chairman of the board, while Thomas J. Hargrave was elected new president of the company. Mr. Hargrave has been secretary of the Kodak Company since 1928 and vicepresident since 1932. W. G. Stuber, former chairman of the board, was given the new post of honorary chairman. Albert F. Sulzer, vicepresident, now assumes the duties of general manager. For the past five years, he has been assistant general manager of the company. Dr. Albert K. Chapman was elected vicepresident and assistant general manager. Milton K. Robertson became secretary of the company, with William F. Shepard as assistant secretary.

Call to Arms! A stirring new subject, recently added to the Castle Films list of timely one reel movies of current pictorial history, is *America's Call to Arms!*, issued in 8mm. silent and 16mm. silent or sound, at regular Castle prices. Here is a complete, thrilling motion picture, showing the activities of those who are in the first lines of defense—in military camps, on the sea, in the air and on the mechanized production lines. Here is shown the training of men who are mastering the strategies of modern warfare. We see Behemoths of tanks hurtle into the air, as they leap over obstacles. Airmen bomb, pursue and dogfight. Parachutists hurtle from airplanes. Recruits learn the special tactics taught by wars abroad. Sea power is shown being strengthened, as the Navy cruises and patrols. Canal defense guns thrust their grim muzzles upward through tropical foliage. Merchant ships slide from the ways. Tanks, airplanes, guns, shells and ammunition pour off producton lines. America is in action!

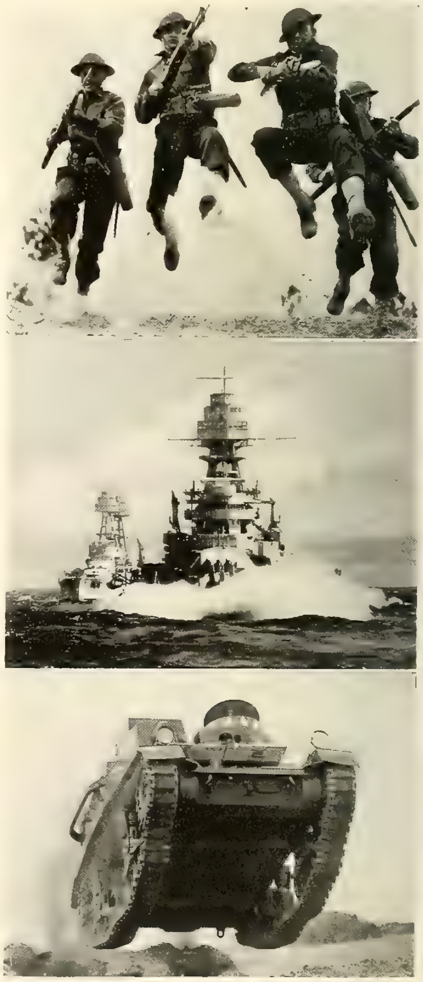
Quixet De Luxe Quixet magnetic title letters, which will adhere to any ferrous metal surface without adhesives, are now available from Hamilton Dwight Company, 155 East 44th Street, New York City, in a De Luxe Set, of 120 magnetic characters and thirty numerals. These letters may be had in a choice of red, white or blue colors and with black or colored metal panel backgrounds. The five eighths inch letter De Luxe Set is $15.00 with white letters, $18.00 with colored ones. Sets of one inch and one and one half inch letters are available.

Auricon accessories The Auricon Blimp for the Ciné-Kodak Special is a sound proofed enclosure, designed to house that camera when it is used in making sound pictures. It prevents the noise of the camera mechanism from reaching the recording microphone. The Blimp provides easy access to the camera, for adjustment and reloading. The Blimp contains an optical system which allows the use of the reflex finders; the regular finder may be used, as well. A side window also allows a view of the film footage meter. The Blimp body is lined with rubber sound absorbing material, and it contains the camera mounted on an Auricon or Berndt-Maurer Sound Drive. A "follow focus" device, operated by a calibrated scale at the rear of the Blimp, is available as an accessory.

The Auricon Sound Drive is an electric motor which attaches to the Ciné-Kodak Special externally, to operate the camera at a precise taking speed of twenty four frames a second. For field use, the motor drive operates from the

[Continued on page 291]

• Shots from "America's Call to Arms," timely Castle Films release available in sound and silent versions.



The fateful day

[Continued from page 263]

You might give them the original and keep a duplicate for yourself. However, if it's your wedding you're filming—don't give any of it away.

If you failed to make a picture of your own wedding, pounce on your best friend about to be married. If your best friend is married too, and you know of no one who is thinking of taking the step, and you still like the idea of making a picture with the wedding day motif, there's yet another way of doing it. Yep, if your heart is strong and your legs are long, you can make a picture that's a humdinger, honest. How about a collection of wedding days of various creeds, colors and nations?

There's the Italian wedding for you—and the feast that follows afterward, complete to three piece orchestra and six layer cake.

Then there's the solemn Quaker ceremony. You can preface that by a closeup of the banns posted in the old fashioned church.

The orthodox Jewish wedding takes place beneath a bower, and a wine glass is smashed at the climax.

In Hollywood, the stars elope. You should add an elopement to your collection. No wedding picture is complete without one.

There are folk that feast at a wedding and others that fast. If the history books are right, the Indian braves take to the woods for three days of solitude.

As for the darky down South, he meets his wedding day with singing.

The soldier abroad meets his with shooting. Three loud volleys proclaim to the world that two are now one.

Every race has its own peculiar custom. Of course, we Americans vote our military wedding—with its march under raised swords—the prize of the pack.

But even a wedding at home can have all the trimmings—especially if it's the garden party variety that can be made without lights, out of doors.

Then there's the wedding aboard ship, with its banquet—to which sometimes the sailors as well as the passengers are invited.

Once you begin to collect weddings for your cavalcade of weddings picture, you'll bump into some strange ones, just as I did. I ended with a Chinese wedding, the likes of which I had never before seen.

But be sure that you give your picture a fresh finish. You might, for instance, break all the rules and end with a dozen closeups of your actors. Use the simplest of titles. Simply say:

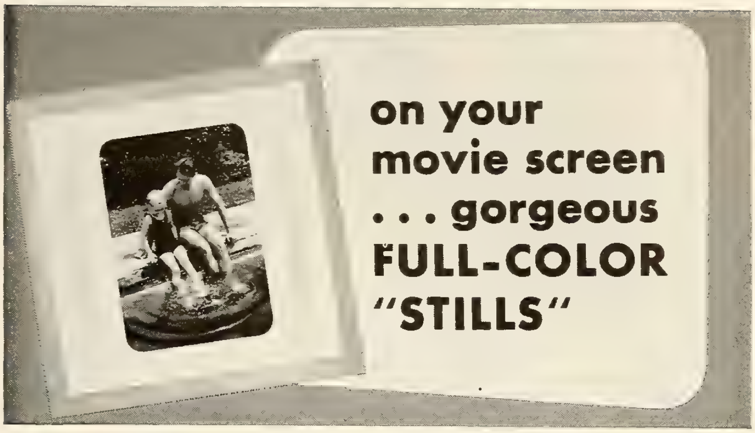
The minister—

Follow this by a closeup of that worthy.

Then:

The best man—

And follow with another closeup—



You "shoot" with a miniature camera loaded with KODACHROME Film and the cost is surprisingly low.

If you own a Kodak Bantam *f*/4.5 or a 35-mm. camera such as the Kodak 35, you can make color "stills" with Kodachrome Film—at lower cost than you'd believe possible. The initial cost is the whole cost—your finished transparencies, in slides all ready to project, are paid for when you buy your film. Ask your dealer to project sample slides . . . Eastman Kodak Co., Rochester, N. Y.

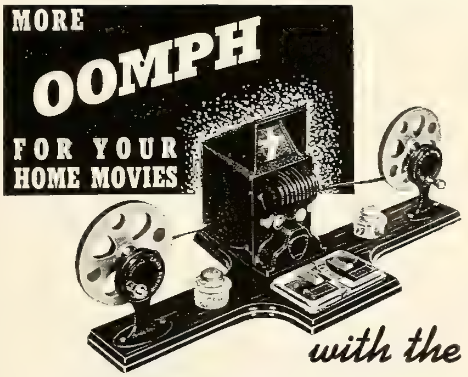
For color "stills" and black-and-white

$14.50 KODAK 35 *f*/5.6—Compact. Smart. Precision construction. Kodak 35 *f*/4.5—$24.50. Kodak 35 *f*/3.5—$33.50; with Coupled Range Finder, $47.50.

$22.50 KODAK BANTAM *f*/4.5. Small precision miniature. Fits the palm of your hand. Fast, versatile, easy-to-operate.

FOR PROJECTION—Kodaslide Projector Model 1—Small, efficient, dependable. Complete with lens, lamp, and 11½-ft. cord—$18.50.

KODACHROME FILM Eastman's film for gorgeous full-color "stills"



CRAIG PROJECTO-EDITOR

Action-Edit your films the Hollywood Studio way—transform random shots into smooth-running sequences that everyone will enjoy seeing.

The CRAIG PROJECTO-EDITOR is the answer to *all* editing problems. In one compact unit film may be carefully inspected (at regular speed or *slow motion*), cut, spliced and rewound. The 8mm *Projecto-Editor* (above) complete with Splicer, Rewinds and Film Cement, lists at *$30.50;* 16mm model, complete, *$52.50. Projecto-Editor* alone—8mm model, *$22.50;* 16mm model, *$35.00.*

—AT ALL DEALERS—

Write for big new folder of editing supplies

Craig Senior Rewinds
$4.50 each or $9.00 the pair
Craig Junior Splicer
8 or 16 mm. $2.50
Craig Junior Combination
Complete, $7.25
Craig 16mm. Senior Splicer
For sound or silent, $10.00
Craig Senior Combination
Complete, $19.50

CRAIG "Makes Editing a Pleasure"

CRAIG MOVIE SUPPLY CO.
1053 S. OLIVE ST. • LOS ANGELES, CALIF.

NEW—CRAIG FOTOFADE! The finishing touch for all well-edited movies—makes all manner of FADES, WIPES AND DISSOLVES. Only $1.00

A *Record* VACATION

AND A *Swell*

VACATION RECORD

Movies or stills . . . black and white or color . . . you'll bring back a *treasured* photo record *if you take a* MASTER *along!* For with the MASTER, *even those unusual or difficult shots will prove just as easy as the normal sunlit scenes.* Indoors or out . . . each and every picture you shoot will be *correctly exposed.*

That's why the MASTER is so widely preferred as a travelling companion. Its many exclusive features such as . . . *improved exposure dial,* selective viewing angle, "high-light, low-light" scales . . . all contribute in providing the flexibility and the convenience so essential for the widely varying light conditions encountered in summertime.

So be sure your vacation planning includes a MASTER . . . *to be sure you return home with a worthwhile photo-record!* See this and other WESTON models at your dealer's today, or write for illustrated literature. Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

WESTON
Exposure Meter

but in action. Don't make clothes horses of your people. And none of those toothy smiles, either. Let the best man decide on his own business. He'll think of a bit that suits him, never you mind.

After that:

The bridesmaids—

Give them a closeup, too.

Add any of the others in the wedding party whom you wish to include in your album, and finish it off with:

Last but not least—the new mister and missis—

Shoot them in the midst of a kiss. You needn't be stingy with it either. There's no Hays office to shout "Cut!" at you, you know.

Just one more tip—remember to fade out on the wedding ring, for don't forget that it happens to be the heart of your picture.

It's better with filters

[Continued from page 259]

and so forth. These factors also help to identify the filter. When you ask your dealer for a 2x yellow filter or a 4x red filter for panchromatic film, he knows what to give you. The "x" in the filter factor is pronounced "times" as is the "x" in the multiplication table.

When you use a 2x filter, open the lens one additional stop over the correct exposure. If your exposure is $f/11$ for the picture over the lake and if you slip on a filter, you would open the lens diaphragm to $f/8$.

With a 3x filter, open the lens one and a half extra diaphragm stops. If the scene calls for $f/11$, open up to half way between $f/8$ and $f/5.6$.

This table may help:

Filter with 2x factor	open 1	extra stop
Filter with 3x factor	open 1½	extra stops
Filter with 4x factor	open 2	extra stops
Filter with 5x factor	open 2½	extra stops
Filter with 8x factor	open 3	extra stops

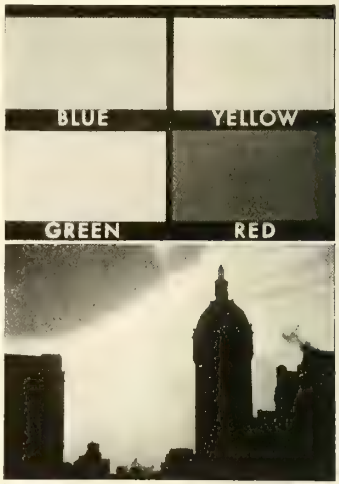
Filter factors differ for various types of films. The factor of a particular filter might be 2x for ordinary panchromatic film and nothing at all for high speed panchromatic film! Filter factors must be ascertained from the dealer from whom you buy the filters. As a rule, a card or leaflet, which gives the various factors for different films, comes with the filter.

When you decide upon the number of stops needed for the film that you most commonly use, note the information on a card and carry it in your camera case. It would read something like this:

Yellow filter . . . . . . open one stop
Red filter . . . . open three stops

When you use a different film, be sure to consult the leaflet that came with your filter, to discover the new factor, or ask your dealer. You might add this information to your card.

Children are romping on the lawn; the shell is gliding over the water; the branches of the elm are making a pattern of motion in the breeze; the skier is making a jump turn on the hillside—use a filter. A 2x yellow filter will give a natural effect, a sky that will be dark enough to make a beautiful backdrop for the action; the red 4x filter will give a velvety dark sky that will make clouds and light colored objects in the foreground stand out almost in relief.



Kenneth F. Space, ACL

Top, how various colors appear in panchromatic film; below, late afternoon shot made without filter

You can use yellow filters advantageously with most kinds of black and white film — orthochromatic, panchromatic or superspeed types. They will improve almost every shot that contains some sky.

But filters will not help if you are shooting with a positive type, or "color blind," film. This film (sometimes called "semi chromatic" or "semi ortho") is inexpensive, but it is sensitive only to blue light; when you cut down on the blue light, the only result is to decrease the exposure. If you use a red filter with positive type film, you will cut out all the blue light, and the film would not be exposed at all. You would get no picture.

A red filter cannot be used with orthochromatic film, since it also shuts off all light to which this film is sensitive. However, other filters can be used with orthochromatic, and a 2x yellow filter will give splendid results.

None of these filters can be used with Kodachrome; they distort the color and accomplish nothing. Don't forget to remove the filter when you load your camera with color film.

If you have various lenses, take care to select the filters in mounts that will fit all of them. You may want to shift lenses; then you will want to transfer the filter. Tell the dealer what lenses you have, and he can try the filters on the same lenses in his store, so that you will be certain that they will fit.

Reprinted from "Make Your Own Movies for Fun and Profit" by Arthur L. Gale and King Pessels. © 1939 by Coward-McCann, Inc.

Exposure for beginners

[Continued from page 267]

third condition—is the subject itself a dark, medium or light one?

You can estimate any of these conditions after a little practice. In fact, the job should prove to be easy, even to a new movie maker. The important point is to be sure that you make these observations *before filming each scene and that you set your lens accordingly*. Modern black and white films have what is known as "latitude," which means that *slight* errors in exposure will not cause objectionable underexposure or overexposure. One method in processing films also helps to compensate for exposure errors, so you are not entirely dependent on the accuracy of your judgment. However, the most beautiful movie scenes are obtained by the most accurate exposure, and you can get accurate exposure by estimating the condition of light and subject for *every scene*.

Some movie makers may find it difficult to distinguish between a brilliant and bright day or between a hazy and dull one, but a bit of practice will make one perfect at the job. If others can do it, so can you.

Correct exposure is more important with Kodachrome than in the case of black and white movies, since the film has less latitude. However, people who have never touched a movie camera previously have obtained perfect exposures on their first try at filming, simply by following the exposure guide that is packed with each roll of Kodachrome. If you but look at the sky and at the subject and then follow the guide, it is difficult to go wrong.

One certain way of getting the habit of making correct exposures is to follow the guide and then to make notes of the exposure that you decided to use for each scene. Then, after the roll of film has been processed, project it slowly and observe the results. You will soon be able to determine if you used the right diaphragm opening or not. If you have made an error and have obtained either overexposure or underexposure, study the scene and recollect what the light conditions were at the time you filmed it.

Generally, you will find that you did not stop to estimate the light conditions carefully before you started the camera.

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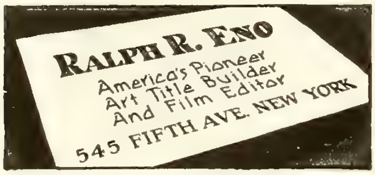

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1941 Ten Best selection closes
5 P. M. October 15.

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Down among the flowers

[Continued from page 261]

I find now that, in a majority of my scenes, there is definite movement and vitality in the flowers. Without that, I feel sure that the film could never have had the universal appeal that it seems to have. In an effort to analyze just what did contribute to the charm of this idyll of the outdoors, I have recently and especially for this discussion set down, in tabulated form, all the picture's component parts. Here are the flowers which appear, the number of scenes of each and the prevailing color values of each shot.

Flowers	Number of shots	Dominant color
Hawkweed (devil's paintbrush)	15	orange and yellow
Hawkweed and English setter	3	" " "
Hawkweed and butterfly	12	" " "
Hawkweed and other flowers	5	" " "
Buttercups	10	yellow
Blueweed or viper's bugloss	2	purple and pink
Blueweed and bees	9	" " "
Musk mallow	7	pink
Mountain laurel	6	"
Daisies	4	white
Daisies and rye	5	"
Primrose	3	yellow
Rye	3	tan
Four o'clocks	3	white
Meadow rue	2	"

Number of shots in motion (windblown flowers)	80
Number of still, or almost still, shots	9
Number of shots with sky background	58
Number of shots with stream background	8
Number of shots with other flowers or hills in background	23

Just a week after getting these scenes over Fourth of July, I walked over the same area again. The result, essentially, was a whole new film, with fresh angles and new blooms that were not before at their peak of loveliness. I called this film *Wildflowers No. 2* and submitted both of them to the board of judges of this magazine, when in October, it selects the Ten Best films of the year. The judges settled finally on *Wildflowers No. 1*, because of its slightly greater length and increased variety of blossoms. In the illustrations on pages 260 and 261, there are scenes from both reels. But the detailed analysis given previously covers only the award winner. Just in case you are interested, however, I list here, in conclusion, all the added flowers and their color values that I found for *No. 2*.

In *Wildflowers No. 2*, the following species also appear.

Brown eyed Susans	yellow
Fireweed	pink lavender
Canada lilies	red orange
Coreopsis	yellow
Butter and eggs (toadflax)	"
Milkweed	dusty lavender
Joe pye weed	" "
St. John's wort	yellow
Mustard	"
Wild blackberry and shadows	white

You will have to admit that Mother Nature sets her stage with a lavish and lovely hand. Why not make a date to attend the show . . . this summer!

16mm. scenes by Robert P. Kehoe, ACL

Cine theatre in the home

[Continued from page 268]

the door is closed. The door is hinged at the back, and it drops against the window curtains, allowing the screen to be pulled down in front of it. (See the illustrations on page 268.)

The compartment for the screen was made of three quarter inch lumber, in the shape of a rectangular trough, with the inside three quarters of an inch smaller than the width of the door opening. When the compartment is mounted, open side down, over the door opening, a three quarter inch shoulder is provided on each side. This long trough is held in place by nailing the ends of it through the wide window frame on each side, which had been extended up high enough for this purpose, and by driving a few nails carefully through the two fixed pieces in the top of the window frame.

The window (being four feet wide) will accommodate a screen just slightly less than the width of the window. For the screen, I purchased screen material of standard manufacture. A local shade manufacturer cut, hemmed and mounted the material on a heavy shade roller.

Below the window, a twelve inch permanent magnet dynamic speaker is mounted. The speaker was attached to a large piece of three eighths inch plywood, and the plywood was attached to the wall. The door concealing the speaker was mounted with concealed hinges, and it is held shut by a friction catch. A small knob, made from a scrap of pine, permits one to open the door. Since the knob has the same finish as that on the door, it is hardly noticed.

The speaker cable and other electric wires were strung before the ceiling was installed. The ceiling is of half inch low density (Gold Bond) Celotex, and it is ideal for this type of room, as it absorbs sound, as well as insulates, while its cream color eliminates the need of finishing it after installation.

The room lights are controlled by a switch at the entrance to the room and also by a switch in the projection room. Outlets in three corners of the room, just above floor level, provide current for other lights and for flood bulbs when the room is used as a studio.

In the projection room, the projector is located in line with the center of the screen and to the left of the operator, who has before him shelves for records, twin turntables and amplifier. The line from the amplifier to the speaker at the screen is broken by a three position switch in the projection booth. In first position, the speaker at the screen is in operation. In second position, the monitoring speaker in the booth is connected. In third position, both speakers operate.

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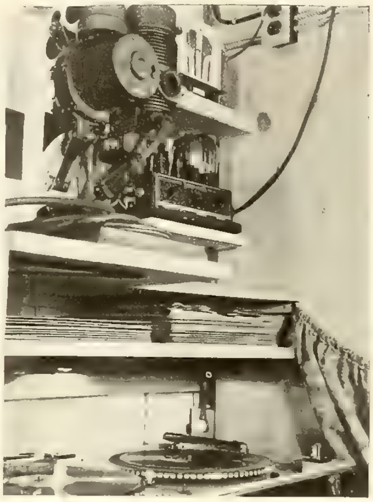
Position one is for playing music without pictures, two is for arranging music and sound for films and three is for "shows." The connections to turntables, amplifier and monitoring speaker (which is in a case) are all made with plugs and sockets, and the entire equipment (except for the speaker at the screen) may be quickly assembled for showings away from home.



View of projection booth in the home theatre designed by author

A communicating system, installed through the house before the installation of the ceiling, permits the operator in the booth to converse with his audience, when it is desired during the showing of films, and also provides another means of monitoring sound.

The portholes in the projection room may be covered with an appropriate picture, framed without glass, hinged at the bottom and held up by a cord, by which it may be lowered from inside the booth. This item would complete the disguise of the room.

This room, which serves all the purposes of entertaining guests in the usual manner, also provides facilities both for the enjoyment of good recorded music and for the screening of amateur motion pictures. One need not rearrange the furniture for either purpose. The placement of the screen and the arrangement of the room make it possible to seat nine persons comfortably for a show, without moving a piece of furniture. By shifting the two light chairs near the screen, eleven persons may be given a good view of the screen. Thus all average groups are easily and quickly seated, and larger groups can be accommodated, by pushing the center table to one side of the screen and by bringing in more chairs.

I think that this room has the conveniences of a home theatre without the inconveniences.

Can you film our Army?

[Continued from page 265]

Army maneuvers last summer were obtained under these circumstances.

If you do get a chance to film any of this equipment, you should be accompanied by an officer who definitely says that you can take the shots. Otherwise, the best advice I can give is *not* to follow the usual movie making rule of getting closeups. In other words, content yourself with general medium shots; if you have to edit in some closeups of soldiers, take them elsewhere and edit them into the film at home.

By this time, again, you will surely be convinced that nothing is left to film, but there still is the soldier himself, especially the young man in whom you are most interested, and his friends. If you can't make a good reel out of that, well—

Filming the Draftees

If you plan a visit to a training camp to see your soldier, you will, of course, take your camera along by all means, but you will also have let him know that you are coming and will ask him to see whether there are any rules against taking pictures at his particular post. Then, when you get there, leave your camera in your hotel room or in your car until you have had a chance to talk things over with the soldier, and get a line, too, on what the general setup of the camp is. To the civilian, most Army posts, especially now that even the old permanent ones have expanded all over the lot, are unutterably confusing.

If the soldier has any doubt as to whether you can take pictures even of him in his camp area, let him ask his commanding officer or some other commissioned officer in his unit. I know of no camps where such pictures cannot be taken, except in the aforementioned harbor defense and Air Corps posts, but it may be that somebody will have thought up a rule, and there is where your discretion comes in.

Having established that it is all right to get the soldier in a *From Reveille to Taps* reel, or something of the sort, you can start filming, but stay in the tent or barracks area, and don't stray into the gun park or along some lover's lane just over the hill, that might bring you to the post magazines, where the ammunition is stored. You will probably want to get the commanding officer in, too; if you know him well enough, or if the soldier does, he might agree to let you return at a time when the company is drilling, so that you can broaden your film of activities a little.

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want to get a few shots of the post itself, and here is where you may, or may not, run into restrictions; but, to be on the safe side, ask questions of responsible authorities first, and film afterward.

Public Relations Officer

All newspaper and newsreel men, and writers, too, get in touch with the public relations officer as soon as they reach any Army post, and he is the man for you to see about your general movie making activities. Be ready to state definitely and exactly what scenes you want, to fill out a picture, and assure this officer, or whomever he may designate to see you, that you will be extremely careful not to take specific and closeup pictures of equipment.

You will find that the public relations officers are almost invariably fine chaps, and, if you know something of military insignia and can address them by their proper rank when you meet them, it will not harm your standing any. If the officer says "yes" to any reasonable requests, while you are chatting with him, you might ask whether it would be all right to use a tripod, too, if you have one, for there might be no objection to a hand held camera while there would be to a tripod. Assure him that you understand that ordnance equipment—guns—are taboo and that you will not wander around the railhead—the railroad yards—and you should part good friends.

Incidentally, I strongly suggest that you make few requests and that you be sure to take as little time in your talk as possible, for Army people, especially now, are extremely busy. And another hint—if you get a chance to take a picture of a formal review, use your knowledge of what you have seen in newsreels, as to vantage points and positions; but, if there are any newsreel men there, or newspaper still photographers, do not get in their way, for their public is larger than yours. In other words, consideration and courtesy will stamp you as a real movie maker, in an Army post as well as elsewhere.

Suppose that you run into some interesting scene, such as a motor convoy, or a maneuver or field exercise outside of the Army post. In the first instance, I should say to go ahead and film it; in the second, I suggest that you ask a commissioned officer whether it would be permissible. But, unless you understand something of military tactics, the field exercise probably will not make much sense to you anyway. When the summer maneuvers come along, if the public is still permitted to take Army pictures, there's your chance!

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SHE WENT TO BERMUDA

WHEN we made these frame enlargements from *Bermuda 1940*, an 800 foot color movie, we wrote to the producer of the picture, Mrs. Warner Seely, ACL, of Cleveland, Ohio, asking for information about it. Mrs. Seely is a poet and a philosopher, besides being a movie maker, and it is too bad that all of her sprightly answer to us cannot be fitted into this column. It was an Easter cruise to Bermuda on the *S. S. Acadia*, and Mrs. Seely had Mr. Seely and her daughter with her—"or they," she says, "had me with them!

"I hardly recognized my pictures in black and white," she wrote, "so strongly is color associated with those coral islands! Shades of red, blue and green, with white, lime painted roofs, stand out in my color memory so vividly.

Easy to film

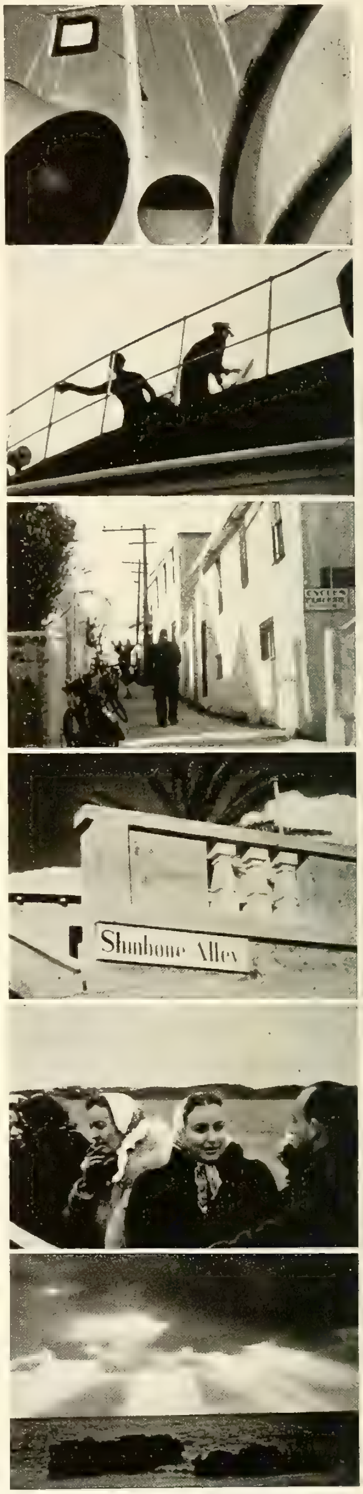
"Bermuda," she continues, "is not difficult to film. There are no scenic wonders to get, but your footage will include the unique hues of the sea and sands, the great variety of flowers and trees, the quaintness of St. George, the native children. The heavy winds presented a problem, but that was my own fault; I do not carry a tripod. (I just wouldn't be invited to go along if I did! If I went anywhere to stay, then I *might* pack one in a trunk.)"

No peril in lane

In the first shot, of those reproduced here, Mrs. Seely wanted to show the sailing flag, flying on the forward mast, so she held the camera near the deck, to frame the flag between funnels, thus avoiding too much sky and helping to give the audience a feeling of being on board the ship. The next shot shows officers taking down signal flags; the frame directly below that is of Old Maid's Lane in St. George. "Houses," comments Mrs. Seely, "are yellow and pink stucco with white roofs. Note the bicycles parked on the left. A child called to me, 'That's Old Maid's Lane, lady, better not go up there.' She didn't see my handsome husband and daughter!

Used haze filter

"My equipment included a 16mm. Magazine Ciné-Kodak, with a one inch $f/1.9$ lens and a two and one half inch telephoto; a haze filter, which I used occasionally for long, distant water views; a Weston Universal light meter (an invaluable aid) and a flexible steel measuring rod for closeups. A small notebook and pencil were two of the handy 'musts.' We encountered average summer sun conditions, with a few



Frames from 16mm. color film of Bermuda, by Mrs. Warner Seely, ACL

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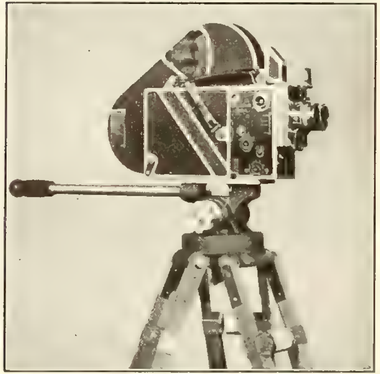

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cloudy days—but I trusted my meter readings, especially necessary for shadow or late afternoon shots."

Below the frame of Shinbone Alley is a shot of passengers on one of the glass bottomed boats—with overcoats necessary on a chilly April day. The final scene was taken at St. Catherine's beach, with coral reefs in the foreground at low tide. It was windy and cold, reports Mrs. Seely. A native colored child shyly joined her, as she walked toward the west, and they sat together on the steps of a deep purple house, to protect them from the winds between sunset exposures.

"In the toylike miniature trains of Bermuda," Mrs. Seely concludes, "is this advertisement, fixed on the light blue painted walls—'A Chinese proverb says, One picture is worth 10,000 words.' So I was encouraged to 'speak' volumes!"

Shots that serve as titles

[Continued from page 271]

sign, and your title troubles will be halved.

2. Listen, before you shoot, and perhaps you'll hear some signals that will simplify or explain the change of time or place in your films. Some of these sounds will come from sources that may be pictured. An alarm clock need not be heard to be understood as the opener of the first scene of any day. Clocks, in general, are old stand bys, whether you use them in a static closeup or animate their hands to denote the passage of a specific space of time.

But there are many more unusual signals which may not only set the time of day, but fix the scene setting easily in mind. There is the bugler for your camp film. Horns can announce various kinds of parties. Dinner gongs, or merely a closeup of the maid, calling guests to the table, will eliminate a dull title. A factory whistle, a door knocker, a church bell, a fire siren, a game whistle—these are all well known signals that will convey your meaning readily and painlessly, with no halt for a title.

An additional urge to employ these devices is offered to those who add sound to their films by means of turntables. Records can be obtained to match the sound of almost any device or signal that can be filmed. With a closeup of a locomotive bell before them and the realistic clang in their ears, your friends should not have to be told that they are about to be taken for a train ride.

3. What we shall call symbols, for lack of a more specific name, make up the third section of these suggestions. Perhaps you wouldn't call feet symbols; but, when you see them in an action closeup on the screen, you immediately

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expect a change in place and time. Without such a shot, you would have to insert a title, such as *After breakfast, we hiked till noon through beautiful woods,* or else baffle your audience by cutting from breakfast to lunch with no time out to regain appetites.

Feet, furthermore, can be expressive of mood, as, for example, in a scene of the tired tread of a farmer crossing the furrows.

Hands might be called symbols, too, when, for instance, they pack suitcases or ring bells or clasp and unclasp nervously.

Wheels are symbols of movement from place to place. If you want to go your last film trip one better, splice in a closeup either of a locomotive's wheels starting to turn between scene stops or of one of your own car's shiny rear wheels commencing to spin, before you arrive at new places on your tour. Or, if that is old stuff, get a reflection of your home in that polished hub cap, before it revolves, and then cut to the wheel slowing down and halting, with a reflection of your hotel or cottage in it. This trick can be done, but not, it might be added, without a little patience.

Titles can be combined effectively with symbols, to explain scene changes. A golf bag could be drawn on one corner of a title card that reads, simply, *Sunday morning.* This title would, of course, precede a sequence taken of your foresome in action. The interclasp of hands signifies friendship, and we used it as a background for a lead title, *The Tie That Binds.* Bits of brittle wheat stalk lettered *Chaff* against a background of plowed soil, for the lead title of another film.

More easily identifiable symbols are swimming suits on the line, a baby's rattle, a sprinkling can, a diploma, a wedding invitation, any piece of athletic equipment. Not only do these devices lend individuality to your titles, but, also, they may eliminate many extra words. If you have a boat as a background, you need not say anything about cruising in the title wording. Such backgrounds, for many general types of subjects, can be bought reasonably.

Changing the actors in your films, without using explanatory titles, is a more difficult task unless all the people are known to your audiences. Sometimes it helps, in the first part of the film, to introduce actors with closeups and titles, especially if they are all involved in the subject matter to follow. If you do this, show your subjects in characteristic actions—Mother putting up sandwiches, Aunt Martha picking flowers, Bobby at the bat, Dad behind the steering wheel.

Definite situations or locales should always be associated with your characters. Before getting pictures of your new nephew, show the house where he is living. Many friends who will recognize the house will not, perhaps, recognize the newcomer to it. If you visit briefly, in your movies, get a few general scenes of the town, so that your friends will understand more clearly where the people in your film live. Such introductory scenes need not be long, but they will help immensely, to bridge the gap between different places and people.

Speaking of changes, there is one more suggestion that concerns the shorter gaps in films. When you shoot any moving objects, change your position every time you stop the camera. Otherwise, you have the comical, but not very comical, phenomenon of objects jumping through space. If you want to show a 220 yard dash, but not all 220 yards of it, and you can't very well change your viewpoint (because of crowds or laziness or both), shoot just the finish. If you have a telephoto or an extremely close vantage point, get the start, then a close view of faces coming toward you—not past, in a blur—and then catch the finish. A closeup of flying feet at thirty two or sixty four frames a second makes a striking addition to this kind of sequence.

Getting from one place to another in actual life is a common business. Perhaps because it is usually so obvious a necessity, it is overlooked by most of us when we take movies of movement. Therefore, look and listen for the obvious—a sign, a signal, a symbol—and changes in place and time on your screen will be obvious to your audience. You can then sit back in peace and quiet beside your projector, knowing that your films know all and show all.

Practical films

[Continued from page 266]

News from Binghamton

The Department of Visual Instruction of the Alexander Hamilton School, Binghamton, N. Y., has begun the organization and execution of a visual program for twenty two schools in the city system of Binghamton. Most recent activity of the department was the production of an 800 foot, 16mm. silent black and white film, entitled *Dawn to Dusk.* The film was made in the North Senior High School, for use as the main feature of the graduation program, reports Judson D. Blakeslee, ACL, in charge of visual education for the Binghamton schools.

Feature Length School Film

Robert Wygant, ACL, of Houston, Texas, has recently completed a 1300 foot, 16mm. sound on film study of life at the Junior High School of Houston. Entitled, simply, *Know Your School,* the picture deals with school activities, from the time of the first morning bell to afternoon dismissal. The movie was

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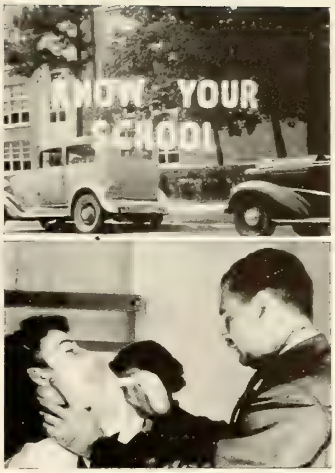

Title and a scene in "Know Your School," by Robert Wygant, ACL

made with the cooperation of Edwin D. Martin, principal. Nearly every one of the 2000 students is in the picture at one time or another. After the film was completed, it was presented in the school auditorium to children and parents at an admission charge of five cents. The proceeds were used to buy uniforms for the school band.

Activities in California

Recently produced by the Audio Visual Department of the Long Beach Schools, Long Beach, Calif., are three new 16mm. teaching films. Of these, *Farming Near Long Beach* is 300 feet of Kodachrome and *Long Beach Water Department* is 700 feet of black and white silent film, directed by Elga Shearer, supervisor of intermediate grades, to show how a sixth grade class studied the Water Department of Long Beach. The third movie, *Long Beach Schools Keep Marching On*, 800 feet of black and white silent film, is used by Dr. Kenneth E. Oberholtzer, superintendent of schools, in publicity work, to explain the building needs of Long Beach. Report of these new pictures comes from N. Evelyn Davis, supervisor of the Audio Visual Department of the Long Beach Public Schools.

Chattanooga Library Teaches

The Girls' and Boys' Department of the Chattanooga Public Library, in Tennessee, under the direction of Elizabeth Sussdorff, children's librarian, has inaugurated weekly programs of motion pictures, held on Saturday mornings. The backbone of the presentations is a collection of educational films, owned by a local association. The children's favorites among these films, reports Miss Sussdorff, are *The Story of the Flag*, *The Panama Canal*, *The Adventures of Bunny Rabbit*, *A Story of Transportation* and *A Visit to the Zoo*.

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Half an hour before opening time on Saturday mornings, the boys and girls are perched on the steps outside the entrance, waiting.

Local movie makers are often asked to show pictures that they have made in foreign countries. Sometimes lectures accompany the films. Dr. Kenneth Brill, of the University of Chattanooga faculty, gave an illustrated lecture about volcanology.

"We feel," concludes Miss Sussdorf, "that no other program the library has ever sponsored has had such an educational value or has given so much pleasure to the boys and girls of Chattanooga."

The clinic

[Continued from page 275]

the dust is seen to be clustered at or near the lines between each individual film frame, then the camera should be cleaned immediately, so that more film will not be affected.

Labels in case Some camera cases have small enclosed compartments for the storage of lenses, meter and filters. In haste, a movie maker often forgets just which compartment holds what materials, and he may waste time in searching for a particular item. To avoid this difficulty, type or letter, on a small piece of adhesive tape, labels that indicate the contents of each section. The labels are then pasted over the appropriate containers, and the movie maker can tell at a glance just where his supplies may be found.

Amateur clubs

[Continued from page 270]

For Toronto An entire evening was devoted recently by members of the Toronto Amateur Movie Club to the work of Judith and F. Radford Crawley, ACL, of Ottawa, Maxim Award winners with *L'Isle d'Orléans* in 1939. Besides this reel, the Crawleys presented *An Apple A Day* and *Canadian Power*, their most recent work, produced for the Canadian Geographical Society. Other films seen recently by the Toronto club have included *The Land of the Totem*, by James H. Smith; *Highlights and Shadows*, the Eastman film about photography, and 400 feet of Kodachrome by W. E. Blackhall, ACL.

In San Francisco Members' films held the screen at a recent meeting of the Cinema Club of San Francisco, given in the Green Room of Merchandise Mart. Among the pictures presented were *That Man's Here Again*, a Christmas record by J. Allyn Thatcher, ACL; *Baby Time*, by Louis Petri; *My Son*, by Russell Hanlon; *Death Valley Days*, by Rudy Arfsten; *Calgary Stampede*, by Milton Dean, ACL.

I. B. M. elects New officers for the current club season have been elected by the I. B. M. Cinematographers' Club, ACL, as follows: A. E. Gray, president; A. S. Ware, vicepresident; L. W. Camp, treasurer; H. L. Read, secretary. The group is one of twenty recreational units sponsored by the International Business Machines Corporation, Endicott, N. Y.

Metro in Chicago Sixteen millimeter theatrical newsreel films were featured on a recent Guest Night program offered by the Metro Movie Club of River Park, in Chicago, with Edward Meyer in charge. Among the pictures presented were *News Parade of 1940*, *Super Thrills*, *March of Time*, *Tobacco Land of U. S. A.* and *Boy Meets Dog*. Other program items of this active unit have been a Gadget Night, members' film screening, a Ladies' Night, in which the distaff side of the club presented nine of their films, and a Christmas film night, in which the members studied the possibilities of holiday picture making.

Drama in Heights A small new producing unit, known as the Treepai Cinema Club, from the first initials of its charter members, has recently taken shape in the Washington Heights section of New York City, under the leadership and presidency of Rafael Burgos, jr., ACL. Other officers are Irma de la Riviere, vicepresident; Emelita Rico, secretary; Paul de la Riviere, treasurer; Emelita Bravo, assistant treasurer. Production plans already are under way for a drama of modern intrigue to be titled, *Love is Stronger than Duty*.

Ocala elects Members of the Ocala (Fla.) Movie Makers, meeting at the home of Arthur F. Eastman, retiring president of the club, have elected new officers as follows: William Hodges, ACL, president; Clyde Gleason, vicepresident; Roscoe Bullington, secretary treasurer. Pictures taken at the meeting, which was climaxed with a chop suey supper served by the hosts, will be used in a film now in production by the club.

Albany assembles Although hampered by unusually inclement weather, more than thirty five enthusiastic movie makers met recently in Albany, N. Y., to take the first steps toward cine club organization in the Empire State capital. Dr. Irving Vics was temporary chairman,

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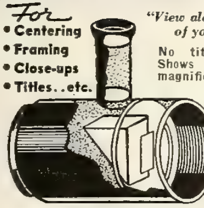

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with Al Young as temporary secretary and treasurer. At meetings, which are held biweekly in the city's Y.M.C.A., the club already has seen *Common Mistakes and Their Correction* and *How To Use Your Camera*, from the instructional series issued by the Harmon Foundation, in New York City; *New York World's Fair*, by James Foley; and unidentified members' films. Movie makers in the Albany area are invited to attend meetings or to get in touch with Dr. Vics, at the Grant Company store, 57 North Pearl Street, in Albany.

Orange items Sound and shooting have been featured at late programs of the Camera Club of the Oranges, which meets on third Fridays in St. Paul's Parish Hall, in East Orange, N. J. The sound was heard from a fifty minute talking picture, *Cinematic Beginnings*, produced by Francis Doublier as an historic record of the hobby of amateur movies. The shooting, on the other hand, was silent but was seen vividly in *Sport in Field and Stream*, a two reel color study of hunting and fishing, produced by Edward Downton, ACL, of Ossining, N. Y.

In Chicago C. C. In line with its long established policy, the Chicago Cinema Club, ACL, meeting on the thirty sixth floor of the Civic Opera Building, presented recently its annual Doctors and Dentists Night program. Among those exhibiting films this year were Dr. Stanley D. Anderson, Samuel Butterman and Dr. C. A. Cameron, ACL. Other Chicago program features have included a talk on filters, by Lou Gest; and screenings of *Hawaii*, by Myra Billings; *Flowers*, by Phil E. Scanlan; *The West is the Best*, by Samuel G. Kadorian.

For Cleveland Members of the Cleveland Amateur Cinematographers have devoted two recent meetings in succession to the problems of interior lighting, under the leadership and instruction of the immediate past president, Richard Batchelder. The first in the series was entirely theoretical in presentation, while, in the concluding lecture, Mr. Batchelder worked out actual demonstrations.

Des Moines debates Following the lead of radio's *Information, Please*, the Y.M.C.A. Movie and Camera Club of Des Moines, ACL, in Iowa, recently pitted the club membership against a board of three experts in a battle of Q. and A. On the receiving end of this competition were Russell Frasier, for lenses and cameras; David Bonine, for films and exposure; Charles Luther, for editing and titles. New officers announced by the club include Gene Gray, president;

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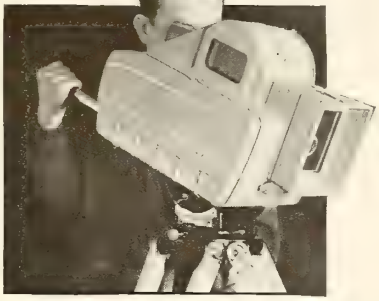

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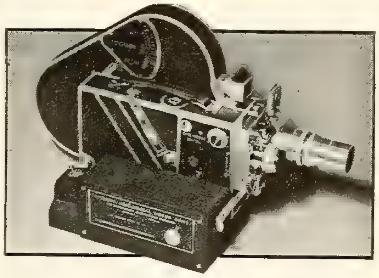

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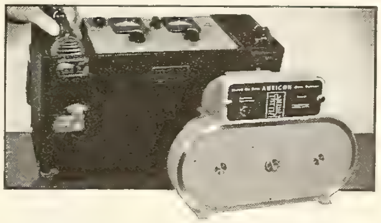

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■ BASS SAYS: Rare bargains for June! USED CAMERAS: 16mm. Cine-Kodak Model E, f/3.5 lens, $29.50; 16mm. Stewart-Warner, telescopic finder, 1" f/1.5 Wollensak, $32.50; 16mm. Filmo 70A, Cooke f/3.5 lens and case, $37.50, 16mm Cine-Kodak B with Kodak f/1.9 lens, $39.50; 16mm. Simplex Magazine, Kodak f/1.9 lens, $47.50. 16mm Victor 4 Turret, 20mm f/3.5, 1" f/1.5, 2" telephoto, $117.50; 16mm Filmo 70D with 15mm. f/2.7, 1" f/1.5 and 3" f/3.5 Wollensak lenses and case, $177.50; 16mm. Movikon, coupled rangefinder, Sonnar f/1.4 lens and case, $235.00. USED PROJECTORS: 16mm. Keystone A-72, 300 watt, $27.50; 16mm. Bell & Howell 57A, 200 watt, 50 volt, $37.50; 16mm. Ampro A, 400 watt, case, $44.50; 16mm. Filmo Master, 750 watt lamp, case, $95.00; 16mm. Bell & Howell Diplomat, 750 watt, with case, $125.00; 16mm. Bell & Howell 129C, 1600 foot, 750 watt lamp, case, $137.50. Headquarters for AURICON RECORDERS. New Auricon Synchronous Motor for Cine Special, $125.00. Don't trade! Write Bass first—everything known in good Cine equipment, silent or sound. Send for 84-page Cine Catalog, most complete published. It's free. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ AS new; Wide angle lenses for Keystone or Bell & Howell with viewfinder, $21.50; Eastman Model EE, 750 watt Kodascope, factory reconditioned, $42.50; 8mm. Bolex ½" f/1.5 lens and 1½" f/3.5 telephoto lens, carrying case, list price $337.50, $195.00; Revere Turret, f/2.5 lens, $45.00; Walnut case Bell & Howell "Utility," new type sprockets and takeup, still and reverse features, original list price $399.00, priced at $289.50; Bell & Howell 129 projector, 1600 foot reel, list price $200.00, our price $125.00; 750 watt Bell & Howell ST, list price $139.00, our price $69.50. TOP ALLOWANCES: $39.00 allowance for your Model 50 on new Ampro at $98.00, on new Bell & Howell at $112.50 with 400 ft. reels. $60.00 allowance for your Model 70 on the new 400 ft. Bell & Howell at $112.50 and $49.75 for your Keystone R-8 on the new Ampro at $98.00. $28.50 for your Model 20 f/3.5 on new Perfex Magazine Loading Camera at $59.50. $139.00 allowance for your Bell & Howell 16mm. Filmo-Master on any new Eastman or Bell & Howell sound machine. Full list price for your Eastman, Bell & Howell, Revere or Keystone 8mm. equipment on new 8mm. Bolex. TRADE OFFER: Shotguns, target pistols, binoculars accepted in trade on cameras, motion picture camera, RCA or Philco radios. Most liberal traders in the country, established in 1914. Complete repair service on all makes shutters, cameras, motion picture cameras and projectors. All work guaranteed. NATIONAL CAMERA EXCHANGE, 11 So. Fifth St., Minneapolis, Minn.

■ AURICON Recorder with noise reduction, like new, $450.00. Would consider trade on Sound Kodascope Special. BOX 327, Terre Haute, Ind.

■ 16MM. PROJECTOR BARGAIN: Victor Model 25AC, sound, 15 watt amplifier, 12 inch speaker, used, $165.00. $25.00 cash, balance C.O.D., subject to express office inspection. EASTIN 16MM. PICTURES, Davenport, Iowa.

■ FOR real bargains in cameras, projectors and other movie equipment, write for our bargain Catalog. WILLOUGHBYS, 110 W. 32nd St., New York City.

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■ FOR PROFIT lease THE LITTLE FLOWER OF JESUS. All-English talking. Long or short terms. Sole distributors: SUNRAY FILMS, Inc., Film Bldg., Cleveland, Ohio.

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■ EXCHANGE: Silent pictures, $1.00 reel. Finest sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND, silent films exchanged, rented, bought; 8 & 16mm.; always bargains. Get on our list. FRANK LANE, 80 Boylston, Boston, Mass.

■ 8MM. FILMS! Castle. Official. 180 ft., new, $5.50. Used, $3.85. Trade-in Allowances. Excellent exchange services. RIEDEL FILMS, Dept. MM641, 2221 W. 67th St., Cleveland, Ohio.

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■ SOUND and SILENT films wanted. Quote lowest prices, examination of prints required. IRIS FILM LIBRARY, 60 Summer St., Abington, Mass.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

■ EDITOLA—For double system 16mm. Separate heads for sound and picture. Shows picture and reproduces sound. Particulars. EDITOLA, 894 Woodland Ave., Oradell, N. J.

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■ SLIDES: Over 100—2" x 2" Kodachrome slides of interesting parts of the West. Reasonable. CHESTER G. HEFFNER, R. No. 4, Mansfield, Ohio.

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G. W. Fox, vicepresident in charge of "stills"; George W. Cushman, vicepresident in charge of movies; Mrs. George Cushman, secretary treasurer.

In Paterson New in New Jersey is the Paterson Cine Club, Inc., according to the announcement of Irving Diamond, secretary of the unit. Interested amateurs in the community can get further information on the club from Mr. Diamond, at 130 Walnut Street, Paterson, N. J.

Little Neck elects New officers for 1941 have been elected by the Little Neck Cinema Club, on Long Island, as follows: C. M. DeBevoise, ACL, president; Eugene Eaton, vicepresident; George E. Wolf, secretary treasurer. Recent meetings of the club have been held in the assembly room of the Bank of Manhattan Building, in Little Neck, on the first Friday of the month. The group will welcome inquiries from other groups or individual amateurs on Long Island.

Waltham studies Through the ingenuity of Alphonse A. Lalime, ACL, president of the Waltham (Mass.) Amateur Cinema Club, the more than forty members of this group have been able communally to study selected articles and diagrams from the monthly *Clinic* department carried in MOVIE MAKERS. Mr. Lalime made possible this magic by the simple expedient of photographing the chosen items on 35mm. positive still films, binding the individual exposures in standard two inch square cardboard mounts and then projecting each for the desired length of time with a slide projector. If they were necessary, contact transparencies were made on the same stock in place of the first negative exposures.

New in Erie Thirty eight members signed the charter roll of the Erie Cine Club, recently formed unit in Pennsylvania. First officers include L. F. Smith, president; Dr. Usher H. Meyers, vicepresident; Robert F. Hagle, secretary and treasurer. Serving with them on the board of directors are F. B. Richardson, E. R. Schultz, W. T. Southworth and A. F. Strack. Interested amateurs in the community are invited to get in touch with the secretary, at P. O. Box 559, in Erie.

FOCUS

If you are about to make a quick shot with a focusing lens and do not have time to estimate the distance, just set the scale at twenty five feet; if your subject is at a medium distance from the camera, the focus will be satisfactory. Do not try this method with a telephoto—since these lenses must be focused accurately.

Annual meeting of the League

THE fifteenth annual meeting of Amateur Cinema League, Inc., was held May 14, at the headquarters of the League in New York City, with the vicepresident, John V. Hansen, ACL, in the chair.

Following the presentation of annual reports, which showed a gain, both in League memberships and in income, for the preceding twelve months, directors were chosen by the meeting. Mrs. L. S. Galvin, ACL, of Lima, Ohio, H. E. B. Speight, ACL, of Ithaca, N. Y., and Floyd L. Vanderpoel, ACL, of Litchfield, Conn., were reelected for a further term of three years. H. Earl Hoover, ACL, of Chicago, was elected to serve out the remainder of the term of the late W. E. Kidder, or until the annual meeting of 1943. Ethelbert Warfield, ACL, of New York City, was elected to serve out the remainder of the term of the late Arthur A. Hebert, or until the annual meeting of 1942.

At the annual meeting of the Board of Directors, following the members' meeting, officers were chosen, to serve for two years. Stephen F. Voorhees, ACL, was reelected as President, Mr. Hansen was reelected as vicepresident, Roy W. Winton, ACL, was reelected as managing director and secretary and Mr. Warfield was elected as treasurer. The officers and C. R. Dooley, ACL, of New York City, were appointed as the League's Executive Committee, to serve for one year. Marie Sipp, ACL, was appointed assistant secretary and Mary A. Moran, ACL, was appointed assistant treasurer.

The Board of Directors elected the first group of Fellows of the Amateur Cinema League, whose names will be announced in July MOVIE MAKERS. League Fellowships were authorized by the Board of Directors, at a meeting in October, 1940, to be selected from members of the League who have served the cause of non theatrical filming in some outstanding way. The number to be chosen annually, as well as the qualifications for election, rests with the Board of Directors.

At the members' meeting, it was noted in annual reports that there are now a total of seventy six amateur movie clubs, in various parts of the world, which have League memberships as clubs. In many instances, these club memberships are augmented by the individual memberships of club members.

READ

It is a good idea to get out all your instruction books from time to time and to read them. If movie makers followed the suggestions in camera instruction books, their results would be improved 100 percent.

News of the industry

[Continued from page 276]

Auricon field power supply, from a six volt storage battery. Further information may be had from E. M. Berndt Corporation, 5515 Sunset Boulevard, Hollywood, Calif.

Camart A line of sturdy tripods, built in the same style as are those used for professional production, is offered by the Camera Mart, Inc., 70 West 45th Street, New York City. The tilt top is the free head "pan" type, with extended handle for smooth camera movement. The legs are of wood, braced and spread as in professional type tripods. Three models are available. The lightest is the Model C, which sells for $22.50; it is suitable for the average 8 or 16mm. camera. The Model CM, for the Ciné-Kodak Special and for 16mm. sound cameras, sells for $60.00. The Model DeLuxe, heavier and incorporating special refinements, is $75.00.

Willoughby in N. Y. A new film library, organized to handle in Eastern territory the 8mm. and 16mm. subjects offered by Ideal Pictures Corporation, of Chicago, has been established in New York City. The new organization is Bertram Willoughby Pictures, Inc., located at 1600 Broadway, New York City. James Weiss is in charge.

A.N.F.A. Convention At the recently held Annual Convention of the Allied Non-Theatrical Film Association, many aspects of library film distribution and servicing were discussed. New officers were elected—W. K. Hedwig, president; Thomas J. Brandon and Harry Kapit, vicepresidents; Samuel Goldstein, treasurer; H. T- Edwards, secretary. Bertram Willoughby, president of the association for the last two years, was elected honorary president by acclamation. The convention was held at the Hotel Astor, in New York City, on April 18 and 19.

Presto Model K A portable disc recorder with a new feature has been offered by the Presto Recording Corporation, 242 West 55th Street, New York City. This feature is the Model K's ability to record fifteen minutes continuously on a disc, thirteen and one quarter inches in diameter, at 33 1/3 r.p.m. The machine has a dual speed adjustment, which enables one to make either the long playing or standard speed discs, which can be reproduced on any phonograph. The Model K may be connected to any radio set, to record air programs, and it will play all makes of phonograph records. It will serve also as a voice amplifying system, and it has a removable loud

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speaker. Other familiar Presto features are incorporated. The complete recorder, for use with a 110 volt, alternating current power supply, is $275.00. An accessory crystal microphone is $16.50.

Library color Over sixty reels in color are now offered by the silent and sound departments of Filmosound Library of the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, and its branches. These include *Our Colorful World*, a series, mostly silent, dealing with various geographical regions. A new series of wild life films, dealing mostly with birds of various habitat groups, is available, and a total of twenty seven cartoons in color are also offered, as well as other subjects.

The new single reel version of *Macbeth* is said to have been favorably rereceived at visual instruction conferences. Most color films in this library rent from $2.50 to $3.00 a reel.

Neumade-Universal The well known Universal wire welded reels for all film sizes are now to be distributed exclusively by Neumade Products Corporation, 427 West 42nd Street, New York City. Outstanding features of the Universal reels are their substantial construction and ease of threading.

Nu-Art expands Edward L. Klein, an executive with long experience in the distribution of standard and substandard films, has joined the staff of Nu-Art Films, 145 West 45th Street, New York City. He will handle the special series of *Fireside Films*, in 8mm. silent and 16mm. sound and silent, which the firm offers. The first six of this series include such titles as *Alice in Wonderland*, *Tiger Hunt in Bengal* and *Zoo in Manhattan*. Nu-Art has taken additional office space at its present address.

Using meters for color shots

[Continued from page 269]

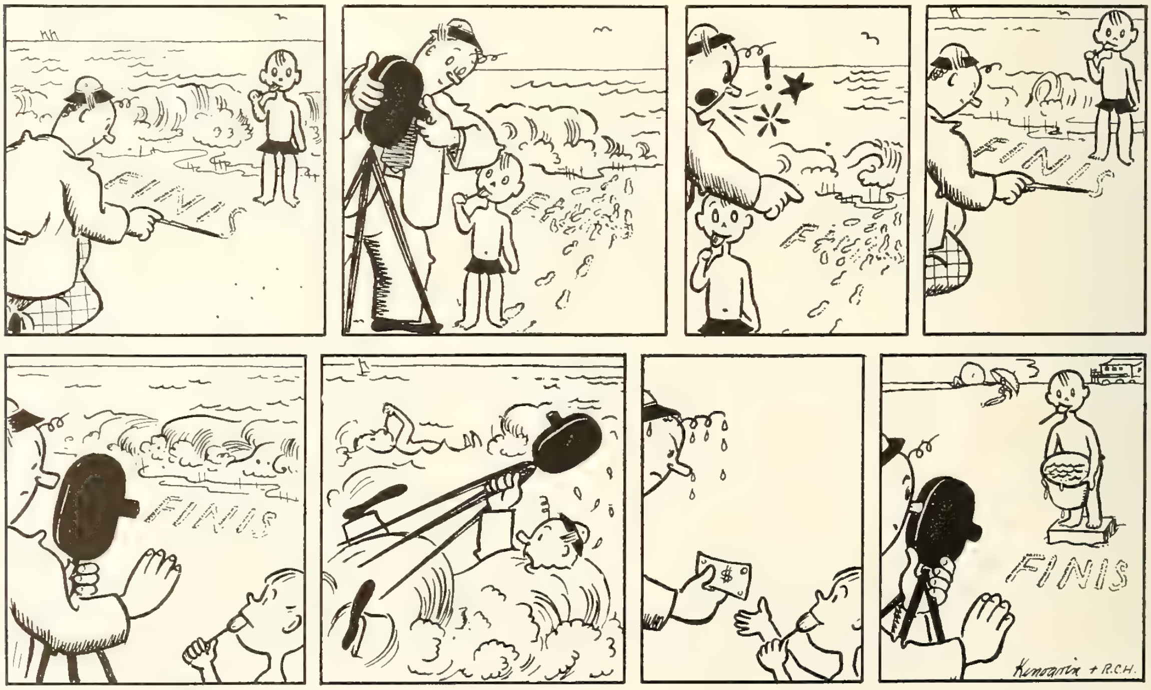
ample, the brightest color in the scene area might have a value of 320, and the darkest color a value of 80. If that is the case, to find the average exposure for the scene, balance the normal meter arrow at a scale position midway between the two numbers. In this case, the arrow would be placed at 160, as shown in Fig. 1. After the arrow has been placed, the exposure setting shown opposite 1/30 (or 1/40, if your camera has that shutter speed) on the lower portion of the dial would be used. It will give the best possible rendition of the scene. In following this procedure, the scene range has been effectively matched to the film range, and the exposure has been centered midway between the limits of the film and of the scene.

The two positions on the exposure guide dial, the "A" and the "C," can be considered as the safe working limits of the range of color film. Therefore, after the exposure guide dial has been balanced by the process that has been described, we may assume that, if the numerical light value of a certain color in the subject falls between, or on, the "A" and "C" positions, the color will be correctly exposed. (See Fig. 1 and Fig. 2 for a different type of meter.)

If the numerical light value falls below the "A" position, it probably will have too little exposure; if it falls above the "C" position, it will have too much exposure. These "A" and "C" markings are most useful guides when the scene has a color brightness range that is beyond the limitations of the film. When this condition is met, the movie maker can expose for the darker colors, by placing the "A" position opposite the numerical reading of the darkest color, or he can expose for the bright colors, by placing the "C" position opposite the numerical reading on the brightest color. If the movie maker is interested in recording the middle color range most faithfully, then the normal arrow can be balanced midway between the numerical readings on the darkest and brightest colors, as previously described.

Those who use the special Weston Cine Meters can follow the same procedure, but they will not have any means of establishing scene and film limits. To follow this system with one of these special instruments, which usually are calibrated in arbitrary numbers, take closeup readings of the brightest and darkest colors. Then average the two values arithmetically and use the average light value, thus obtained, to set the exposure guide dial. For example, the brightest color might have a

The impermanent wave **Kinogrin**



value of 16 and the darkest, 10. The guide dial should then be set at 13, the average value.

It often has been stated that the sky should not be measured with an exposure meter when the scene is to be filmed in black and white. However, in color work, the sky should be considered as a color and, therefore, it should be measured when one is computing correct exposure.

Often, the sky will be discovered to be the brightest color, but this is not an absolute rule. In general, on a day which is satisfactory for color filming, a clear blue sky will have a value of 320. Note that, when you measure the sky, *only* the blue portion should be measured, not the clouds. If there is no clear portion large enough to measure, it can be assumed that the light value for the blue portion is 320.

Fig. 1 illustrates a typical scene that a movie maker might wish to film. If he desires the best possible color rendition, he should take closeup readings of the various colors in the scene, as is indicated by the light values noted on the picture. The accompanying guide dial also shows the exposure setting that would be used as a result of these readings.

An objection to this method, which might be voiced, is that some of the objects within a prospective scene might be so placed that it would be difficult to take closeup readings on them. However, this is really not a serious fault, when one realizes that there is an excellent chance that there would be, close at hand, an object of a color similar to that of the inaccessible part of the subject. For example, if a tree in the distance is to be filmed, it is likely that the movie maker could find a similar tree conveniently close at hand; since the same sun is shining on both trees, the one which is near by could be measured, and its light value could be considered as that of the distant tree.

By this method of substituting a near by object for a distant one, it often is possible for a movie maker to take "closeup" readings of all colors in a scene, without moving more than five or six feet from the camera position.

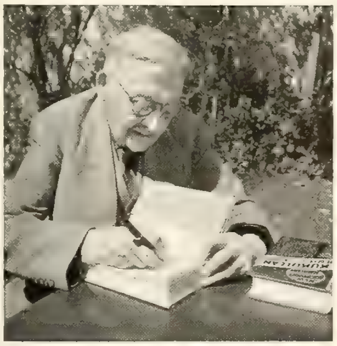
If a person is in the scene, it is naturally important to obtain a closeup reading of the face, to learn the exposure for a correct rendition of flesh tones. But, instead of taking the reading on the person's face, you might take a reading on your own hand. Of course, if the person in the scene is in shade, then the movie maker should hold his hand in the shade when he takes the substitute reading on it. If the person is sitting in full sunlight, when you measure the reflected light value from your hand, it also should be held in full sunlight.

WILLARD WRITES ON KUKULCAN

A NEW book on the ruins of Yucatan takes its place in the front rank of archaeological and photographic works with the appearance of *Kukulcan, The Bearded Conqueror* (Murray & Gee, Hollywood, Calif.), by T. A. Willard, ACL, a Life Member of the Amateur Cinema League and a member of its Board of Directors. Mr. Willard, who recently returned from his eighteenth journey into Yucatan, has spent forty years in exploration work among ancient Mayan, Toltec and Itza civilizations, whose ruined cities dot the peninsula of Yucatan and Central America.

Kukulcan, according to the data unearthed by Mr. Willard, was a bearded white man who, with his band of warriors, conquered the peninsula and its peaceful inhabitants and brought in a culture that still baffles archaeologists.

Mr. Willard, the inventor of the storage battery bearing his name, is an ardent cinematographer and one of the world's leading authorities on ancient civilizations of Central America. In archaeological research, he has found a happy field in which to utilize his inventive and artistic abilities. His cinematic achievement is evident in the more than 150 magnificent illustrations, frame enlargements made from shots taken with his 16mm. movie camera.



Above, T. A. Willard, ACL, and, below, the pyramid of Kukulcan

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LATEST RELEASES

Trees and Homes, 3 reels, 1200 feet, 16mm. and 35mm. sound on film, color; produced by James A. Fitzpatrick of the M.G.M. Studios.

Offered to: groups only.

Available from: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South La Salle Street, Chicago, Ill.; 351 Turk Street, San Francisco, Calif.; and the Weyerhaeuser Timber Company, First National Bank Building, St. Paul, Minn.

Trees and Homes, a brand new industrial film, opens with a series of beautiful color studies of Spirit Lake in the shadow of Mount St. Helens, the setting of the Weyerhaeuser Timber Company. The theme of the film is "Timber is a crop" — the harvest being the homes, churches, schools, farms and factories of America. Logging and lumber manufacture in the Pacific Northwest are shown, with demonstrations of conservation practices which will insure a lumber supply for future generations.

In Defense of the Nation, 1 reel, 16mm. and 35mm. sound on film, black and white; produced by Jam Handy.

Offered to: health and welfare agencies and public groups.

Available from: American Social Hygiene Association, 1790 Broadway, New York, N. Y.

In Defense of the Nation is designed to show how the community can help to protect soldiers, sailors and defense workers from social diseases. The opening scenes depict America mobilizing man power and machine power for purposes of national defense and national security. The history of venereal disease during periods of national emergency is pictured, and the way in which every community can fight commercialized vice is shown. Communities are urged to welcome the man on leave, in towns near army camps and naval bases, and to provide sports, recreation, good food, rest and medical care, as constructive measures for his welfare.

Goodyear Shoulders Arms, 600 feet, 16mm., 1500 feet 35mm., sound on film, black and white; produced by Pathe News.

Offered to: groups and individuals.

Available from: Mark L. Felber, Motion Picture Department, Goodyear Tire & Rubber Company, Akron, Ohio.

Goodyear Shoulders Arms depicts the important part played by rubber in national defense. The film traces the current war, from the fall of 1936 in Spain to the present time, pointing out that the American way of life is a challenge to powers that would destroy democracy. Pointing out the contrasts between the peaceful pursuits in this country and the spread of destruction, grief and famine in Europe, the film gives warning that the United States must quickly forge its defense. Edwin C. Hill, radio news reporter, is the commentator.

Educator's comment: Although the film does not fit any special course of study, it could be used in trade schools or high schools, for classes especially interested in national defense.—*E.D.C.*

RECENT RELEASES

A New World Through Chemistry, 2 reels, 16mm., sound on film, color.

Offered to: groups.

Available from: Motion Picture Bureau of the Y.M.C.A., 347 Madison Avenue, New York, N. Y.; 19 South La Salle Street, Chicago, Ill.; 351 Turk Street, San Francisco, Calif.

A New World Through Chemistry features such recent developments as Nylon textile fiber and Nylon stockings; Nylon bristling filament for toothbrushes and hairbrushes; neoprene synthetic rubber, synthetic dyestuffs and so forth. Many sequences of the picture contain subjects that have never before been filmed. For example, the movie traces Nylon products from the original materials, coal, water and air, and shows the progressive transformation of these raw products into textile yarn and hosiery. The settings for the picture include a number of Du Pont laboratories and plants.

Popular Sculpture, 1 reel, 16mm. black and white, sound on film and silent versions.

Offered to: all grades of schools, art clubs, Scouts, recreational, occupational and adult groups.

Available from: Castle Films, Inc., Russ Building, San Francisco, Calif.; Field Building, Chicago, Ill.; R.C.A. Building, New York, N. Y.

Popular Sculpture reveals how practical sculpturing is within the means of anybody, if he uses soap as the medium and a paring knife and a manicuring orange stick as the tools. In close detail, the audience watches the sculptor, Lester Gaba, as he starts with a plain cake of soap and finishes with an artistic penguin. How soap carving releases artistic ability in young and old and how it contributes to greater appreciation of art are depicted by a parade of prize winning entries in a nation wide contest, conducted by The National Soap Sculpture Committee. Note: *Popular Sculpture* is a wholly revised version of an earlier picture on the same subject, the new release containing a lengthy and complete demonstration by a noted sculptor.

Educator's comment: Worth the attention of all art classes or clubs which are interested in soap carving. The picture may create interest in a new hobby and may lead to a greater appreciation of sculpture in general.—*E.D.C.*

Design for Education, 1 reel, 800 feet, 16mm. black and white sound on film; 2 reels, 800 feet, 16mm. black and white silent.

Offered to: groups and individuals.

Available from: Mrs. Elliott Gardner, Sarah Lawrence College, Bronxville, N. Y.

Design for Education, filmed by Willard Van Dyke, who won fame in the production of *The River* and *The City,* sets forth the case for progressive education in girls' colleges. It shows how visits to the slums, hospitals and many other places bring education closer to life, and it tells how a college may create a greater desire for learning, by allowing the student to choose her chief educational interests. The film shows how, through these new methods, the student learns to discipline herself.

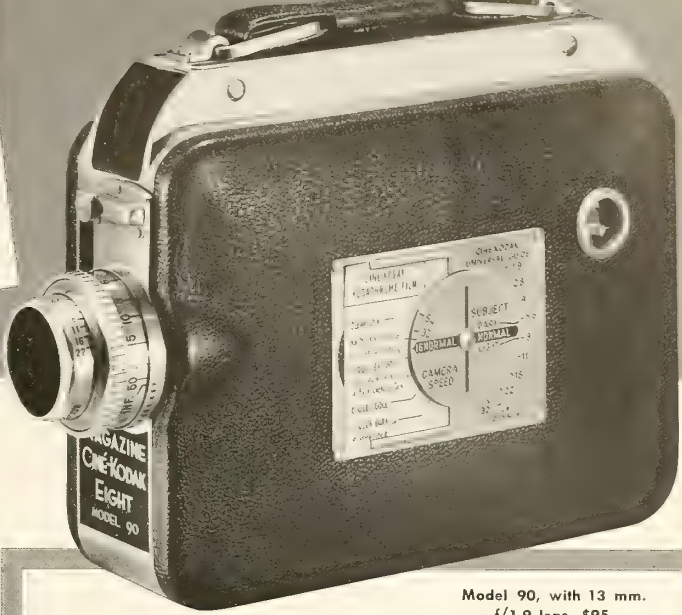
Educator's comment: Suitable for girls who might attend Sarah Lawrence College and for all adults who are interested in the progressive methods of education.

SHIP VIBRATION

While ordinary vibration felt on a steamship generally has no effect on pictures made with the normal lens, it may ruin shots made with a telephoto. A telephoto lens magnifies camera motion, and a very steady support is necessary when one is used.

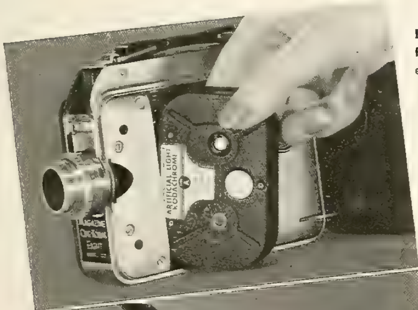
MAGAZINE *Ciné-Kodak Eight*

...the practical precision EIGHT

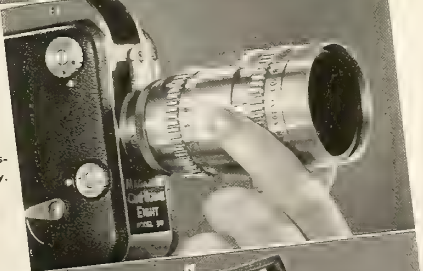


Model 90, with 13 mm. f/1.9 lens, $95.

MAGAZINE CINÉ-KODAK EIGHT is a good deal more than a fine, capable little camera. It is the basis of a new kind of 8 mm. movie making. It brings new freedom; it vastly enlarges the scope of 8 mm. movies.



Load or change films swiftly, easily.



Shift to an accessory lens quickly.

Combination case for camera and accessories.

FIRST, as its name indicates, it is a magazine-loading camera. Load it in three seconds; or change from one type of film to another in less than double that time.

SECOND, it offers you a choice of four useful camera speeds. The regular model (Model 90) has frame-per-second speeds of 16, 24, 32, and—for true "slow motion" effects—64. The new Model 90-A (otherwise identical) offers speeds of 8, 16, 24, and 32 f.p.s.

THIRD, it may be fitted with any of seven accessory lenses, ranging from a 9 mm. wide-angle lens to a 76 mm. (3 inch) telephoto. And the enclosed view finder is easily, accurately adapted to give you the field for each. The standard lens is the Kodak Anastigmat 13 mm. *f*/1.9.

FOURTH, it may be fitted with other supplementary lenses and lens extension tubes for extremely narrow field work. And there's an accessory Focusing Finder with which accurate focus can be determined with any of the usable lenses.

FIFTH, there are cases available which carry not only the camera but a variety of the accessories which advanced movie makers require.

And to realize the full quality and beauty of movies made with the Magazine Eight, there's the Kodascope Eight-70.

Look at a Magazine Ciné-Kodak Eight at your dealer's. Be critical about it. We think you'll like it.

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Palm-size; weighs only 24 ounces. Film, color or black-and-white, drops into place—no sprockets to thread. Operates at 8, 16, 24, and 32 frames per second. Has single-frame control for animated cartoons. Standard 12½mm. F 3.5 lens is instantly interchangeable with extra speed and telephoto lenses, for which matching viewfinder masks are provided. Built-in exposure calculator covers every outdoor photographic condition. Only $49.50.

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As small and light as the "Companion," "Sportster" offers the same advantages *plus* the following important features. Operating speeds are 16, 32, 48, and 64 (slow motion), plus single-frame exposure control. The lens is the fine Taylor-Hobson 12½mm. F 2.5, twice as fast as an F 3.5. The film footage indicator is *automatically* reset. Streamlined housing; colorful, embossed exposure calculator. Price recently reduced to $69.50.

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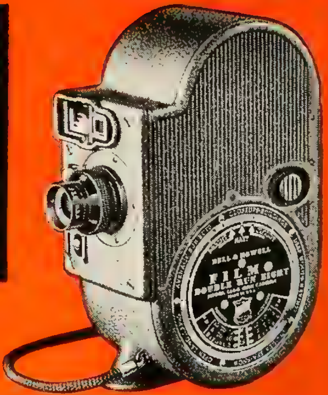
Brings complete, instant readiness for all picture opportunities. The turret head mounts three lenses *and* their matching viewfinder objectives, so that the finder is *always* matched to the lens you're using. Has four speeds including slow motion, single-frame control, positive-type finder, and automatically reset film footage dial. With one lens—the fine, fast Taylor-Hobson F 2.5—now only $109.50. Or, with critical focuser, $126.



FILMO "COMPANION" 8

FILMO TURRET 8

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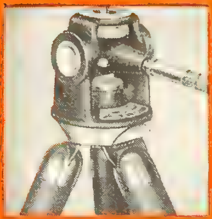

B & H TRIPODS

The use of a Tripod is recommended for steady pictures and for smooth, even pans and tilts. See B&H All-Metal and Filmo Tru-Pan Tripods at your dealer's. Note their rigidity and the smooth action of their precision-built heads. Full 90° tilt. Prices start at $18.75.

B & H COLOR FILTERS

Amber, red, and green filters for monochrome work, and haze filters for Kodachrome, mounted for easy attachment to Filmo Camera lenses. B&H Filters are *permanent* because they're made of *dyed optical glass*, not of gelatine. Priced from $2.50, depending upon lens to be fitted.

FILMO FADER & WIPE DISC

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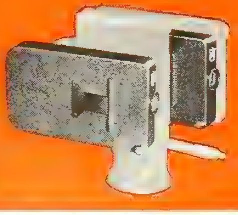
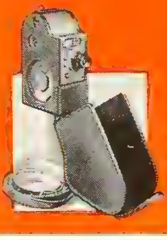
REWINDING ATTACHMENT

Permits making lap dissolves and double exposures. Available for any Filmo 8 as original equipment or as a subsequent factory adaptation. The latter, on single-lens 8, $34.50; on Turret 8, $37. When ordered as original equipment, each price is $5 less.

DIRECT FOCUSER

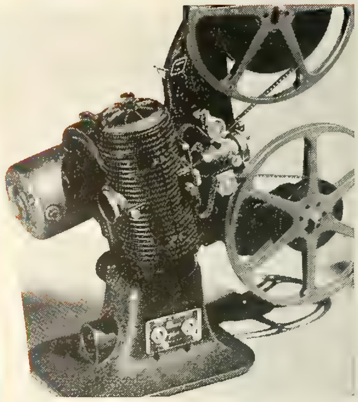
For Filmo Auto Load, Auto Master, and 141 Cameras. Slips into camera in place of the film magazine and permits focusing and arranging composition through any lens. Eliminates parallax entirely. Image on ground glass is upright and magnified ten times. Price, $17.50.





CASES FOR ALL FILMO CAMERAS

If your original Filmo Camera case fails to accommodate the accessories you've acquired, or if it has become scarred from long use, why not get a new case for your vacation trip? Whatever Filmo Camera model you use, your dealer offers a fine selection of cases of various capacities, all bearing the B&H brand which is your guarantee of fine, genuine leathers.



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To enjoy superb projection, and to give your often irreplaceable 8mm. films full protection, use a Filmo Projector. Camera-matched film registering mechanism prevents visible frame line. Filmo-Master 8, with 200-foot film capacity, now only $99.50. Filmo-Master "400" (above), with 400-foot capacity, $112.50. Prices cover projector *complete* with lens, lamp, reel, and case. Bell & Howell Co., Chicago; New York; Hollywood; Washington, D. C.; London. *Est. 1907.*

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MM 6-41

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JULY, 1941

25c

EVERY NEW MEMBER GETS—

The ACL Movie Book

The ACL MOVIE BOOK
A Guide to Making Better Movies
The ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE, INC.
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IT'S the latest book on amateur movie making! . . . It's the biggest book about the subject written in the past decade!

311 PAGES—OVER 100 ILLUSTRATIONS—FRAME ENLARGEMENTS—PHOTOGRAPHS—DRAWINGS! INTERESTING — NEW IDEAS — SIMPLY WRITTEN—ACCURATE—COMPLETE—FULL INDEX.

Written by the staff of the Amateur Cinema League—compiled from their experiences in serving thousands of movie makers for over a decade, this book represents the latest and simplest cine technique. It is based on what amateurs do. It tells you what you want to know because it comes from the needs and questions of over 21,000 League members—every one a real movie maker.

The new book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information is correct — IT'S AN ACL PUBLICATION.

GET THIS NEW BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED BELOW *ALL* FOR $5.00 A YEAR

★ **MOVIE MAKERS** . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service**. . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen — will obtain full aid.

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Titling technique—32 pages
Featuring the family—34 pages
Lighting personal movies—37 pages, *illustrated*
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Building a Dual Turntable—30 pages, *illustrated*

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

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MEMBERSHIP ....$5 a year

Name ....

Street ....

City .... State ....

July, '41

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR **Five dollars a year**

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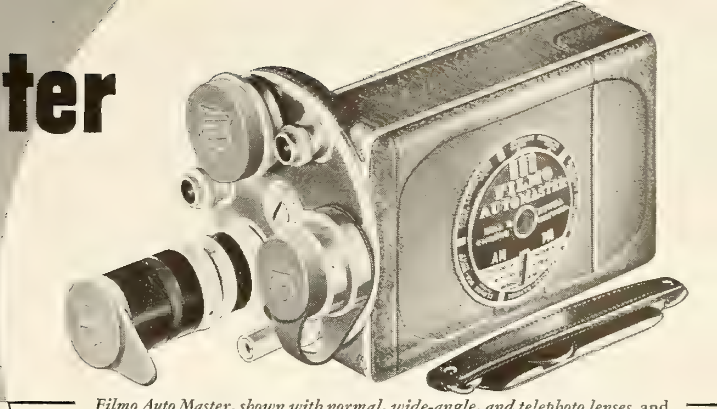
Filmo Auto Master

. . . the only 16mm. camera with

TURRET HEAD and MAGAZINE LOADING



Filmo Auto Master, shown with normal, wide-angle, and telephoto lenses and *their matching viewfinder objectives mounted on the turret head. With one lens, priced from $203.*

● If you were to jot down the facilities your *ideal* movie camera should provide, you'd come mighty close to a description of Filmo Auto Master. For the features advanced amateurs requested were designed into this camera. It has a turret head that mounts three lenses *and* their matching finder objectives, for split-second readiness. Magazine loading that permits quick interchange of film even in mid-reel. A film chamber door that can be opened even when the camera is on a tripod. Five operating speeds including slow motion. Single-frame exposure control. Starting button lock. Enclosed, error-proof finder. *Complete,* built-in exposure guide for *both* color and black-and-white film. See it at your dealer's.

These three pictures illustrate one of the advantages of a turret head—readiness to take long shot, medium shot, and close-up in quick succession without moving from the most convenient position.

FILMO AUTO LOAD

Similar to Auto Master except that it has a single-lens head. Lens and its matching finder objective are quickly interchanged with special-purpose units. Choice of two speed ranges: 8 to 32 or 16 to 64 f.p.s. With 1-inch F 2.7 lens, $123.

With either Filmo Auto Load (pictured) or Auto Master you can change from black-and-white to color film, or vice versa, even in mid-reel without fogging a single frame.

Show TALKIES in Your Home

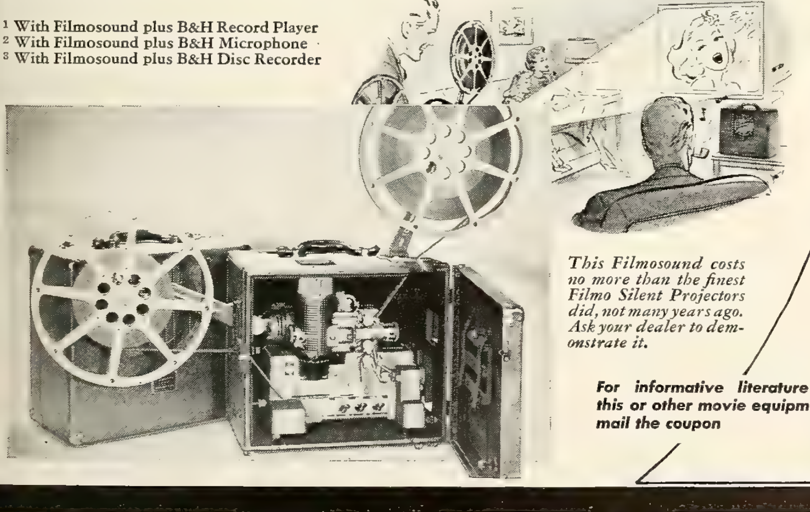
Have you missed seeing some of the best films in the theaters? Would you like to bring the world to your children, perhaps in correlation with their school studies? To provide musical accompaniment[1] for your silent films, or to lecture[2] with them through an amplifier and speaker? To make sound recordings[3] on disc records?

You can do all this, and more, with a Filmosound. This 16mm. sound-on-film projector is as easy to use as your silent machine. And because it will do everything your silent projector will do, you can trade that projector in on a Filmosound.

Thousands of Films at Moderate Rentals

From B&H Filmosound Library you can rent fine sound film programs to suit any taste. Here you'll always find the *latest* 16mm. releases—B&H already has contracted for new films throughout 1942. Thus B&H makes it possible for you to entertain at home with such stars as Deanna Durbin in *First Love* and *Mad About Music,* Charlie McCarthy in *Letter of Introduction* and, with W. C. Fields, in *You Can't Cheat an Honest Man;* and such films as *East Side of Heaven, Rage of Paris,* and *Green Hell.*

[1] With Filmosound plus B&H Record Player
[2] With Filmosound plus B&H Microphone
[3] With Filmosound plus B&H Disc Recorder

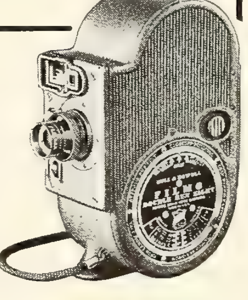


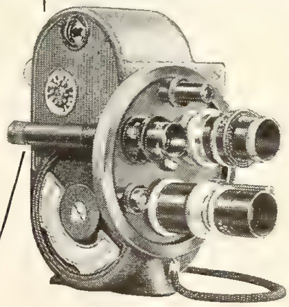
This Filmosound costs no more than the finest Filmo Silent Projectors did, not many years ago. Ask your dealer to demonstrate it.

PRECISION-BUILT Filmo 8mm. Cameras

FILMO "COMPANION" 8

"Drop-in" loading—no sprockets. Four speeds plus single-frame exposures. Interchangeable F 3.5 lens. Finder masks for special lenses. *Lifetime guarantee!* Only $49.50.





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Mounts three lenses *and* matching finder objectives. Four speeds including slow motion. Single-frame exposure control. With one lens—F 2.5—now only $109.50. Or with critical focuser, as shown, $126.

For informative literature on this or other movie equipment, mail the coupon →

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GET everything you want to get with your camera by using the right film.

Two 16mm films that movie makers swear by are Agfa *Fine-Grain Plenachrome Reversible* and Agfa *Panchromatic Reversible*.

Fine-Grain Plenachrome is especially suited to outdoor work—with plenty of speed, pleasingly brilliant contrast, and wide latitude.

Panchromatic Reversible is extremely versatile—sensitive to all colors and possessing unusual brilliance in projection.

Try these two fine Agfa films now. Both are available in 100-ft. rolls at $4.50 and in 50-ft. rolls at $2.75, including processing and return postage. **Agfa Ansco, Binghamton, New York.**

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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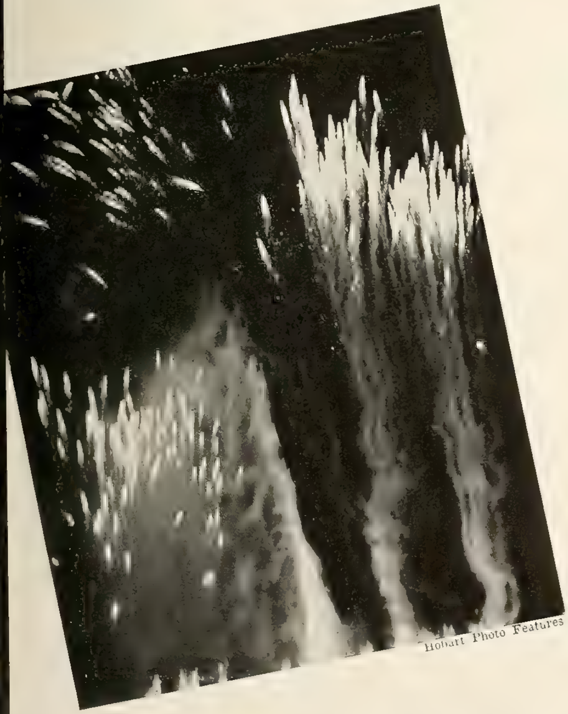

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World's Largest Camera Store
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Closeups—What filmers are doing

Morton H. Read, ACL, of Springfield, Mass., who got a good grip on the essential secrets of travel filming with *Holiday in Dixie* last year, has just returned from another trip, this time to Puerto Rico. As you can imagine, movie making in this busy bastion of America's Caribbean defense chain is not now regarded as quite the popular outdoor sport it once was. Mr. Read, though, when first he was stopped by the local police, simply pulled out his ACL membership card and presented it with a flourish. To a degree it worked wonders, even getting him a pass to the grounds of Government House, lately closed to all visitors. This is just a tip, of course. We can't guarantee results.

Recently, in New York City, two able and active movie makers combined their talents for showmanship, to present what may well be the first public Two Man Show of amateur films. They were Leo J. Heffernan, ACL, and George A. Ward, ACL, and the site of their screening was the intimate Master Institute Theatre, on Riverside Drive.

Murray Tucker, ACL

Leo J. Heffernan, ACL, (left) and George A. Ward, ACL, (right) who presented two man cine show

Presented on the program of varied film fare were *Lake Mohawk Preferred, Ether Bound Spirit* and *In The Grand Old U.S.A.*, from the work of Mr. Heffernan, as well as *The Last Review, The Deserted Monastery* and *New York World's Fair*, from the library of Mr. Ward. All the pictures were accompanied by music and sound effects played on the double turntable.

Charles J. Carbonaro, ACL, after nearly two years on the staff of J. A. Maurer, Inc., in New York City, has resigned from that firm to accept a position as director of photography for the Warren Brothers Studio, at South Bend, Ind. The Warren studio is engaged in the production of 16mm. industrial and educational motion pictures. In leaving New York City, where he has lived for more than twenty years, Mr. Carbonaro has asked this column to express his farewells to his countless friends and acquaintances in the non theatrical film field. Charlie, as he was known to so many for so long, was an active figure in amateur club affairs, both as an officer of the Metropolitan Motion Picture Club and as a perennial and popular speaker before many other groups in the New York area. He was a frequent contributor to MOVIE MAKERS and a consistent award winner in the Ten Best competitions, with such varied productions as *Pinch Hitter, Little Sherlock* and *Entitled To Success* . . . From ACL to C.J.C.: *Valete ac plaudite!*

Some four months ago, we stated in this column, on good but not official authority, that filming during transit of the Panama Canal and in the terminal cities of the Canal Zone was now prohibited. Since that time, there have been several reader reactions to this statement—most of them questioning—so that it seemed wise to procure a ruling on the matter backed by government authority. It is presented herewith, directly from the office of the Adjutant General of the Panama Canal Department:

"The Commanding General has directed me to inform you that the taking of photographs in the Canal Zone is so restricted as to make cinematography by an amateur almost an impossible pastime. The taking of photographs in the terminal cities of street scenes or buildings, provided the background does not show topographical features, is permitted. However, you may readily understand that this regulation restricts activities of photographers to a very marked degree.". . . In the future, don't blame us if you get arrested as a filming Fifth Columnist.

From far away Australia comes news of amateur movies aiding that country's war effort. H. H. Haslem, ACL, of Victoria, is in charge of the project, which will produce a series of 16mm. instructional films to be used by the local Air Raid Warden. Mr. Haslem will be assisted by Ray and Keith Greenwood, members with him of the Victorian Amateur Cine Society.

If you are a subscriber to the *Book of Knowledge*, that fountain of fact published by The Grolier Society, in New York City, you may have seen already the article, *Movie Making in School*, by Frederick G. Beach, ACL, for ten years technical consultant of the League. It appears in the *Book of Knowledge Annual*, recently released for 1941, and should be of interest and aid to all educators using the motion picture.

FLASH! 575 AMATEURS TEST CHEWING GUM

PEPPERMINT FLAVORED
BEECH-NUT GUM
ALWAYS REFRESHING
TO OPEN USE TAB

Michael Mulryan, amateur photographer, was among those who took the Beech-Nut taste-test.

2 out of 3

preferred the flavor of Beech-Nut Gum

The delicious flavor of Beech-Nut Gum is preferred by **387** out of **575** amateur photographers according to a recent taste-test made by an independent fact-finding organization.

For the test, various brands of chewing gum of the same flavor were bought in local stores and identifying wrappers were removed. Each amateur was given two different brands (Beech-Nut and one other, both unidentified) and was asked to report which stick he preferred. **2** out **3** said that they preferred the flavor of Beech-Nut to that of the other brand.

Try a package of Beech-Nut Gum yourself. See if its delightful flavor doesn't click with you, too.

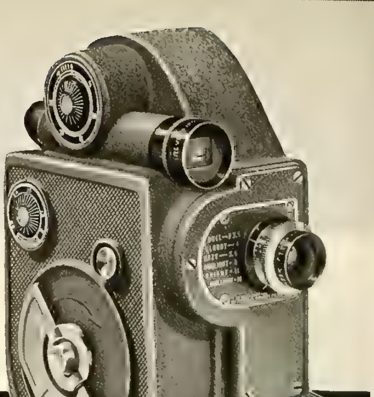
Another prize-winner—BEECHIES—delicious pieces of Beech-Nut candy-coated gum. Peppermint, Spearmint, Pepsin or Cinnamon.

The yellow package with the red oval . . . with the preferred flavor

Beech-Nut Gum

You'll Get a NEW THRILL Out of Making Movies

When You Own a **Revere 8M/M CAMERA**



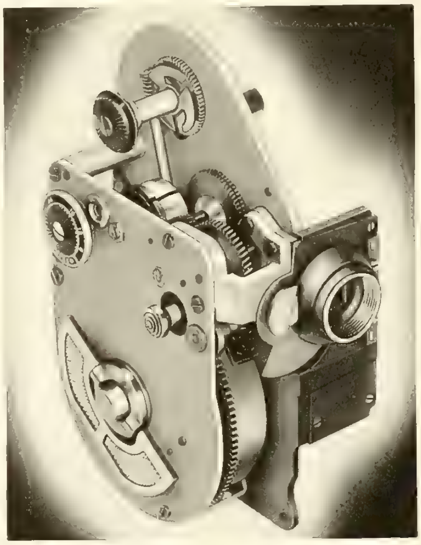
Revere Model 88 Camera Complete with Wollensak, 12.5 mm. F3.5 lens in removable universal focus mounting. **$32.50**

Simple to Thread and Operate

THE precision-built Revere 8mm. Camera leads in new features which assure rock-steady movies that are rich in detail. Its take-up construction, for example, does *not* snub the film at the film gate. Instead, the Revere has a simple *automatic film threading* sprocket—similar to that built into all professional 16 mm. and 35 mm. cameras. This ingenious device takes all strain off the film gate, assures *rock-steady* movies, and makes easy threading.

Eastman-type *spindles* in the Revere insure correct placing of the feed and take-up spools. The optical *view-finder* in the Revere is built-in and parallax-corrected. (Everything you see through the view-finder is in your picture.) This finder has a large rear eye-piece for quick sighting — a feature appreciated by those who wear glasses.

Five speeds, 8, 12, 16, 24 and 32 frames per second enable you to take any kind of photo action you want, humorous ultra fast motion, normal action, or slow motion studies of speeding objects.



The Watch-like Precision Mechanism of a Revere 8 mm. Camera

If you could look inside the Revere you would see a watch-constructed mechanism with helically cut bronze and steel gears which have bronze and hardened steel jewel-like bearings.

Select either the Model 88 or the more versatile Model 99, and you can have your choice of several fine lenses. The lenses on both models are screw type for fast interchangeability.

These are only a few of the many advanced features that have made the Revere one of the fastest selling "eights" on the market. Ask your dealer about Revere equipment. Send the coupon now for new 4-color literature on Revere 8mm. cameras and projectors.

THE REVERE AUTOMATIC FILM-THREADING SPROCKET ASSURES STEADY MOVIES

FEATURE FOR FEATURE REVERE GIVES YOU MORE FOR YOUR MONEY

- Automatic film threading sprocket for quick, easy loading and steady movies.
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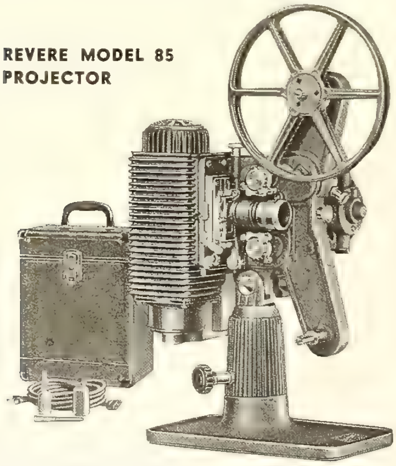
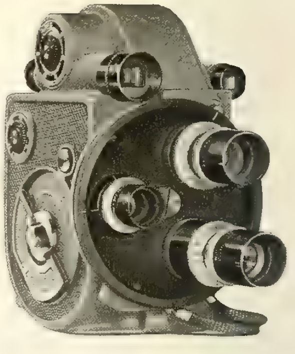
REVERE MODEL 85 PROJECTOR



REVERE DELUXE MODEL 85 PROJECTOR complete with 500 watt lamp, F 1.6 lens & case **$75.00**

STANDARD MODEL 80 PROJECTOR (without case) **$65.00**



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Please send your new 4-color literature on Revere 8mm. Cameras and Projectors.

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Revere *Quality 8M/M Equipment*

The Flag

On the Fourth of July
Let the Flag fly!

But what is the Flag among tanks?
Are banners flown on bombing planes,
Are they seen in the waving ranks
Of parachute troops, or on trains
That bring up anti aircraft guns,
As the mechanical battle runs?

On the Fourth of July
Let the Flag fly!

But the Flag is an overtold story.
It belongs to days that are sped,
To bright days when war still had glory
And to brave men who are dead,
Who lie on peaceful knolls
(Unless now these are bomb holes).

On the Fourth of July
Let the Flag fly!

Even so, let the old Flag fly!
Hats off, as it goes past!
For if need be that we die,
It shall fold round our hearts at the last.
Our end with the Flag will be braver—
Please God, we meet death without waver!

On the Fourth of July
Let the Flag fly!

With the Flag let us live and be strong,
With the Flag let this Nation endure.
With the Flag we shall never be wrong,
With the Flag we shall ever be sure.
With the Flag let this hour be brave and be fine,
With Old Glory, with your bright Flag and mine.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Amateur Cinema League offices are open from
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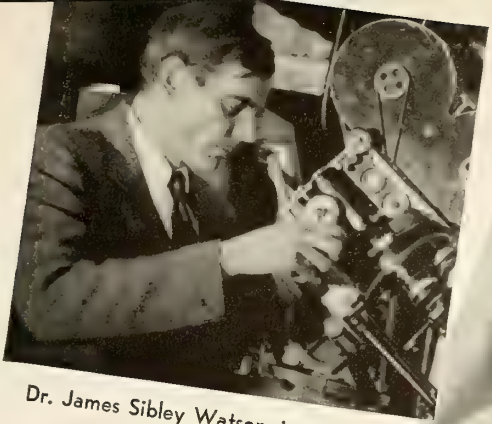
Mrs. John G. (Percy Maxim) Lee, ACL

Hiram Percy Maxim, FACL



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Hallie Wilson

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Edgar Dale, Ph.D., FACL

Fleshman-Wain

"FACL"

Amateur Cinema League gives five members special distinction

A NEW honor has been created by the Amateur Cinema League.

Marking the first decade and a half of the League's existence and evidencing the progress of non theatrical movie making to a degree that justifies singling out the men and women who have aided that progress very greatly, the Board of Directors of the Amateur Cinema League elected five Fellows at its annual meeting in May.

As Senior of All Fellows of the Amateur Cinema League, the Board made a posthumous award to the late Hiram Percy Maxim, ACL, Founder of the Amateur Cinema League, who died in 1936. The Board then elected as the first living Fellows four League members. They are Mary Beattie Brady, FACL, Edgar Dale, Ph. D., FACL, Fred C. Ells, FACL, and Dr. James Sibley Watson, jr., FACL.

In setting up the Fellowship, the Board of Directors selected, as the first recipients of this honor, members who, by conspicuous action, have advanced the interests of non theatrical movies. The Board has wide liberty of selection and it determines its own standards, with the two provisos that Fellows must be elected from the membership of the League and that they must have been nominated to the Board by the League's Executive Committee. The Board is authorized to make selections for the Fellowship at each annual meeting, provided that nominations have been made and that it believes that sufficiently worthy candidates exist.

In center, Mary Beattie Brady, FACL

Fellowships of the Amateur Cinema League are entirely honorary. They call for no duties from their possessors, nor do they require the payment of extra fees of any kind. Fellows are entitled to use the letters, "FACL," after their names. They continue as Fellows as long as their League memberships, on which the Fellowship is based, continue.

In presenting the first Fellows for election, the Executive Committee accompanied its nominations with these citations:

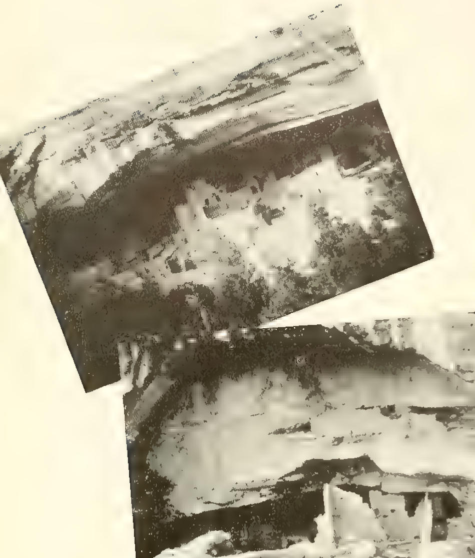
HIRAM PERCY MAXIM, ACL, Senior of All Fellows of the Amateur Cinema League. (Posthumous election.) Scholar, scientist, inventor, humanitarian, writer and good citizen, he founded the Amateur Cinema League, in 1926, and, in the same year, the oldest surviving amateur movie club, in his own city of Hartford. He had the vision to see that motion pictures, in the hands of individuals, would bring men to understand each other better. For ten years, he led the cause of organized amateur movies and, by his generous service, won the affection and gratitude of all non theatrical filmers. A movie maker of rare ability, he set a standard for others. He blazed trails that we shall follow far into the future.

MARY BEATTIE BRADY, ACL. Leader in the work of the Harmon Foundation, which has, largely because of her vision and executive ability, ad-

[Continued on page 326]

Shootin

Vicepresident of
League tells of
things to film



• At left, shots of Mesa Verde and cliff dwellings in other parks filmed by author. Above, studies of Indians and, below, shots in a sequence on pottery making filmed at San Ildefonso.

16mm. scenes by John V. Hansen, ACL

Western parks

JOHN V. HANSEN, ACL

"IT'S an ill wind that blows no good" runs the old proverb and, although the war is a very ill wind which we cannot consider good in any respect, it does have one good by product.

More Americans, and especially movie making Americans, are going to know their own country better; they are going to appreciate more fully the great chain of national park areas in our country; they are going to have some idea of the vast and magnificent beauties of nature that a wise government has preserved for us and for citizens of the future. No country in the world has such national parks as ours, and nowhere can you find better movie filming.

Suppose that we start at Denver. From there, you can drive to Rocky Mountain National Park. There is a fine road from Denver to the park, that takes you upward as high as 14,000 feet, if you drive to Long's Peak, the highest of the mountains in the park. Whether you seek altitude or content yourself with driving to the lower ranges, you can, en route, film mountain landscapes, forest and wildlife. You may catch beaver dams or Rocky Mountain bighorn. You can film the grave of Buffalo Bill, a monument to the pioneering era. And, if you are interested in flower closeups, look for the blue columbine and the dwarf alpine plants above the timber line.

You may go south from Denver toward Mesa Verde, major archeological preserve of our federal government, where there are Pueblo cliff dwellings and villages dating from the Eleventh to the Fourteenth Centuries.

The approach to Mesa Verde from the north is striking in itself. High mountains unfold scenery and vistas that will keep your camera out of its case. Save most of your film for what is to come, but be sure to catch, from the mountains, a shot of the shadow flecked lowlands that serve as a projection screen, in a manner of speaking, for the shadow patterns of sun and clouds above.

The cliff dwellings at Mesa Verde and the Pueblo ruins on the mesa tops are astonishingly numerous and complex. Masonry buildings constructed under overhanging cliffs are found in twenty large canyons and numerous smaller side canyons. Their number has never been counted.

Spruce Tree House is one of the largest of the cliff dwellings, and it is in a notably good state of preservation. You can reach this settlement by trail or by ladder, and here you can make your first sequence of the ruins. If you are archeologically minded, you will want to make a pretty careful study of the various types of buildings, and you can base your continuity on a tour of the structures.

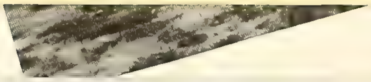
Show some member of your party following the guide; get views of him or her, climbing ladders from stage to stage, and get reaction shots of your actor, to splice in with shots taken from his viewpoint.

Don't forget shots of the surrounding country, to show the location of the cliff dwellings and the type of terrain in which they were built. Then, while you are filming the structures themselves, don't forget to shoot downward as well as upward. Take a sequence as follows: (1) a shot of a friend climbing the ladder and pausing to look back; (2) a downward shot, to show the ladder running far below; (3) another shot of the friend resuming his climb. This treatment will give your audience the feeling of having been along with you on the trip. (Do not worry about the downward shot—you actually can film it from a convenient roof top.)

Cliff Palace is the largest of the cliff dweller settlements, and it is best filmed in the afternoon. You will want a tele-

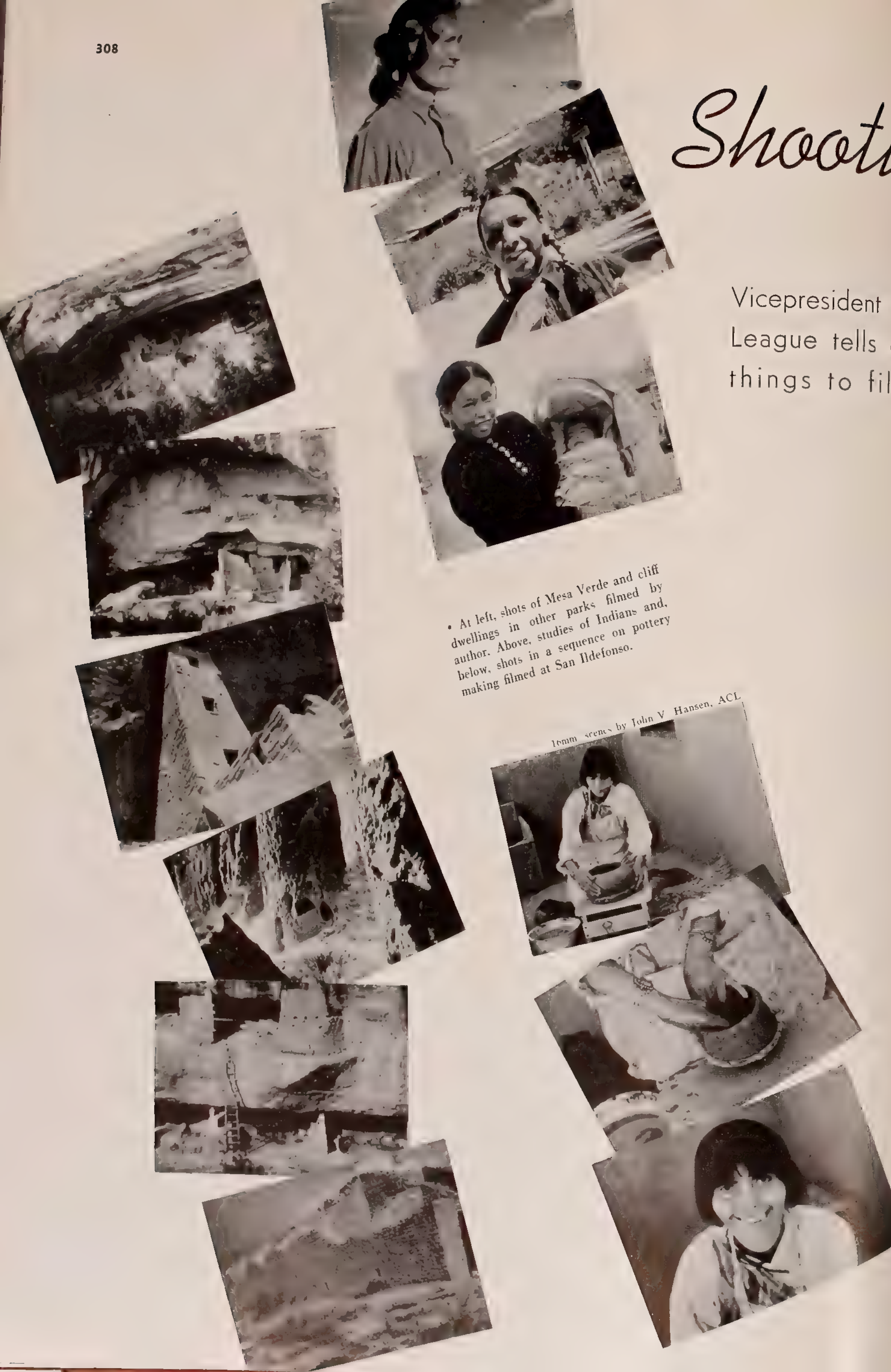
[Continued on page 325]

• Above, natural bridge and rock formation. Below, scenes of quaking aspen and views of Grand Canyon.



Shooting Western parks

Vicepresident of League tells of things to film



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16mm scenes by John V. Hansen, ACL

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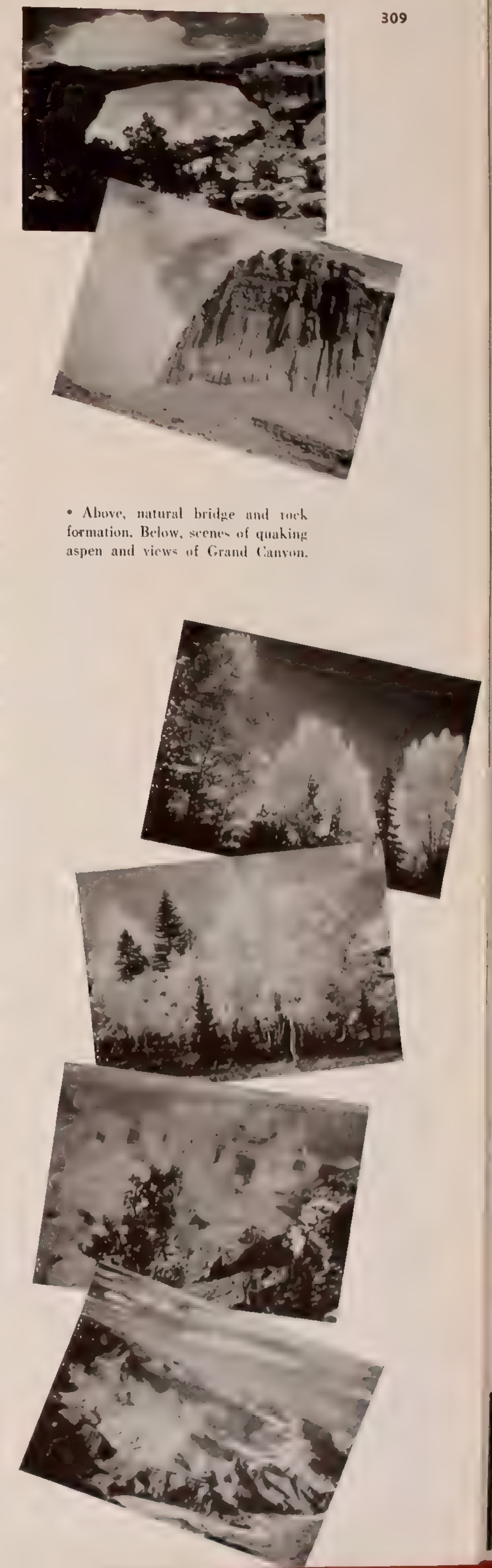


• Above, natural bridge and rock formation. Below, scenes of quaking aspen and views of Grand Canyon.

WHAT IS MEXICO?

• Clement K. Chase, ACL, at work editing "Mexican Silhouette."

Filmer answers this query in his "Mexican Silhouette"

CLEMENT K. CHASE, ACL

MEXICAN SILHOUETTE, which was the first seriously planned film that I ever made, may be the last film on Mexico ever to be made on black and white stock. Everybody films Mexico in color now.

But I am not sorry that I used black and white film. Mexico is colorful, yes, both physically and spiritually, and color films of Mexico are beautiful beyond words. Yet it has seemed to me that, in some cases, the peculiar dramatic effect of the landscape is more striking in monochrome. But color or monochrome, you can give me Mexico any time of the year.

Some seasoned enthusiasts consider summer the best time of all. For in summer the cloud effects are beyond description, and the morning sun gleams with a brilliance that adds sparkle to even our most uninspired efforts. But Mexico in the summer is no place for the vacationing filmer who likes to take it easy until about noon. For by then the best part of the day is on the wane, and dark storm clouds begin to gather for the inevitable afternoon downpour.

But we anticipate. As I started for the border, I had an uneasy foreboding that my fondness for the country ahead was far greater than my filming experience behind. My previous pictures had been of the family snapshot type, and I can honestly say that I knew nothing of the technique of making worth while movies. But I went well armed to find out. Besides a simple camera, a steady tripod, three lenses, an exposure meter and several filters (remember, this film was to be in monochrome!), I had my copy of *The ACL Movie Book* and assorted back numbers of MOVIE MAKERS. Poring through this literature, I made notes on technique, sequencing, filter use, camera speeds and the undesirability of "panoraming."

I already had some knowledge of the country, so that my next step was to work out on paper what seemed then to be a masterpiece of advance planning. I later proceeded to disregard it rather completely. Yet, queerly enough, this scenario writing — though not often followed — proved to be a valuable exercise. It gave the whole picture direction and coherence, which it certainly would have lacked otherwise.

For *Mexican Silhouette* was slated as an educational study of the country. To that end, I planned to record as much human activity as I

[Continued on page 328]

• The map of Mexico is a guide to magnificent shots for your movie camera.

16mm scenes and still photographs by Clement K. Chase, ACL

8mm. scenes by Mary Elizabeth and Marjean Headapohl, ACL

A CAMERA ON THE FARM

How two girls recorded rural life on 8mm. film

MARJEAN HEADAPOHL, ACL

SUMMER, a movie camera and a farm—doesn't that suggest a filming adventure? It did to my sister Elizabeth and me. As soon as we purchased our movie camera, we started to plan a film of our farm. We came to the conclusion that what we knew best, we could film best.

We wanted a lead title that would suggest the farm, and we wanted a lead title that would be different. In answer to our problem came an idea—why not letter the words of the lead title on eggs in a nest? We could take a closeup of the nest, and this shot would serve as the lead title. Better, why not show a hen leaving the nest, to reveal the eggs?

We lettered each word of *On the Farm,* our lead title, on a separate egg with India ink. But lettering on eggs is not so easy as you might think, and my sister had to practice on many eggs before she got results that satisfied her.

We made a nest in a straw stack and persuaded Dad to catch a hen for us. Next came the most difficult step, which involved the cooperation of the hen. Would she settle on the eggs and then leave the nest with proper decorum, to reveal the lettered eggs? She did. She played the rôle to perfection. She sat on the nest calmly, looked around and then got up and slid down the straw stack. The idea worked so well that we repeated it for the credit titles. The hen is seen on the nest a second time, she gets up again and, this time, she astonishes the audience by "laying" our credit titles.

Although our collie dog, Rex, doesn't like being a movie actor, we decided to film him in his daily routine of bringing the cows in from the pasture. One morning at seven (the milking was done at this later hour so that we could have better sunlight), Rex was sent after the cows, while I prepared to film him from an uncomfortable position behind a roll of old wire fence. Rex performed his duty well, and I recorded the action on film.

But we didn't stop here. We took closeups of Dad, milking the cows, and of the milk being poured into ten gallon cans. Then we made a distant shot of the cows returning to the pasture, with Rex following, to make sure that they went there. The last sequence was of the milk truck driver, loading the cans on the truck bed, and of the truck being driven out of the barnyard.

Haymaking is one of the summer's first hard tasks. We filmed the cutting of the tall green clover, with its yellow blossoms. When Dad had made one round of the field and had come back to where we were standing, we asked him to bring the mower knife up and to lower it again, so that we could get a closeup of the action. Then the hay was left on the ground, to cure; later, when it turned yellow, we went back to the field and filmed it again. This last scene was followed by shots of the hay being loaded on the wagon and being taken into the barn.

Back in the yard, our camera found Mother, seated by a tree, shelling peas. (Whenever I see the closeup of those big peas, my mouth waters.) Later, in the film, we see Mother again, when her work is done for the day. She is reading a magazine; when she lifts her eyes from the page, we see the clouds at which she is looking.

We pointed the camera lens to the field, for a distant shot of the leaves of the knee high corn, waving in the breeze. Then we made a closeup of the release of the cultivator levers and of the shovels being lowered into the ground. We took a close view of the ground breaking, as the cultivator moved away from the camera; then we made a distant shot of the field, with the sky filling three quarters of the frame. This view shows the horses coming back over the hill toward the camera.

In midsummer, we walked down a long lane which led us to the wheat field. Here, we shot the binder, cutting off the wheat stalks. As we follow it, you can see the neat little sheaves being dropped from the binder carrier. The farm hands grab these sheaves and stand them together, then cap them with a sheaf that has been spread apart. (For a week or two, farmers leave these staunch little wheat shocks standing, ready to protect themselves against the weather.)

Around the yard and garden are flowers begging to occupy a few feet of film. In filming them, we used different angles and included trees or sky as backgrounds. Even the humble sunflower found a place in our film. Mother cut a bouquet of them and held it in front of the

[Continued on page 330]

Shots from 8mm. color film, "On the Farm"

• Shadows of people and animals in motion make unusual and effective cine shots.

Photographs by Victor de Palma

Using shadows

They can add variety to your films

RUSSELL C. HOLSLAG, ACL

IT has often been said—but sometimes forgotten—that the essence of any good movie is *motion*. Often we see screen shots which are well exposed, beautiful in composition and rock steady, but containing no perceptible motion. The gamut of such shots ranges from landscapes in color to a picture of Junior, who insisted on standing motionless when you filmed him.

Amateur cameramen have found that it is not always easy to introduce motion into certain shots, particularly closeups. If the subject itself moves, such motion might carry it outside the camera field or, if the subject is close to the lens, it might cause a jittery effect. Yet, if the subject remains immovable, or nearly so, there is not enough liveliness in the picture.

A simple use of shadows aids greatly in making a picture interesting. Shadows can, first, introduce a sense of movement in the picture; second, they can provide a pleasing pattern; third, they can bring to the movie a certain originality not found in every cine shot.

The simplest of shadow backgrounds can be used in conjunction with a head and shoulder closeup of a person. Instead of selecting any background at random, choose the side of a house, a wall or even a high fence, against which is cast the delicate tracery of shadow produced by the leafy branch of a tree. Place the subject so that the shadow falls partly on the background and partly on the subject itself.

A little shift to right or left will generally reveal a satisfactory pattern arrangement. Normally, the shadow of the leaves will be in gentle motion, giving a very pleasing effect. However, if there is not a breath of wind stirring, it would be quite according to Hoyle to sway the branch by artificial means. A little push or pull, in the right direction, will accomplish this effect nicely.

As to exposure, in most cases a meter reading may safely be taken from the camera viewpoint. This procedure will yield an average reading from the dark and light portions of the scene, which will give a satisfactory rendition of the shadow pattern as well as of the subject.

An interesting bit of philosophy is involved in comparing the effect of shadow patterns in black and white and in color. A sense of brilliance and warmth is conveyed by color, and this feeling does not quite invite the use of shadow patterns so appropriately as does black and white film. A black and white emulsion, too, generally possesses greater latitude in recording well defined shadow patterns, as well as a certain amount of detail in both the shadows and high lights. This fact does not mean that shadow patterns cannot be recorded in color. It is stated only to point out that shadow effects are particularly appropriate to black and white. When you use color, it is self evident that more care is necessary in the matter of exposure setting.

If the shadow pattern is so extensive or so closely massed as to threaten to obscure details of the subject which are not high lighted, it is quite easy to bring a reflector into play. Such a reflector consists of a large plane, such as a piece of white or silvered cardboard, held in such a way as to reflect the light back to the darker portions of the subject. A recently introduced compact mirror arrangement will also serve this purpose. Light returned from an ordinary reflector will never be so bright as to eliminate the shadow pattern; hence, this aid may be used without hesitation.

An interesting variant of the shadow pattern idea on the wall or on other vertical surfaces is the use of shadows cast on the ground. An effect much beloved by still photographers is that of

[Continued on page 331]

THE LEAGUE'S NEW DIRECTORS

Brief sketches of two new members of governing body

At the 1941 annual meeting of the Amateur Cinema League, held in May, members of the League elected two new directors. H. Earl Hoover, ACL, of Chicago, and Ethelbert Warfield, ACL, of New York City, to replace, respectively, W. E. Kidder and Arthur A. Hebert, both of whom died early this year. Mr. Warfield was elected treasurer of the League by the League's Board of Directors at its annual meeting.

Mr. Hoover, a pioneer Life Member of the League, who joined the ACL in 1927, is vicepresident and director of The Hoover Company, famous manufacturers of vacuum cleaners. Mr. Hoover was born in Kansas City, Mo., and was educated in Chicago; he graduated as bachelor of science from the University of Michigan, in the class of 1912. He is a member of numerous technical societies and has perfected fifty three inventions on which patents have been granted.

Who's Who in Engineering lists Mr. Hoover as vicepresident and general manager of the Hoover and Mason Phosphate Company and also as director of The Hoover Company, Ltd. In fields outside engineering and manufacturing, Mr. Hoover also has been active. He is chairman of a committee of the Civic Federation, a director of the Palm Springs Desert Museum and is a member of the executive committee of the Chicago Council of the Boy Scouts of America. He is a member of Phi Delta Theta fraternity.

This new director of the League has been making movies since 1924, when he exposed his first rolls on a trip to Europe. Since then, he has had six more filming adventures in Europe. Travel filming has been his chief movie interest, for, in addition to the European filming trips, he has recorded a number of cruises to the West Indies and, during a lengthy cruise, he has thoroughly covered the Mediterranean with his movie camera.

But when the Century of Progress Fair was held in Chicago, in 1933, Mr. Hoover deserted travel filming, to make a Kodacolor study of that spectacular show. He also has made quite a complete record of his family. Of one of his sons he has movie records from the time that he was fifteen days old to the present. Of these movies, Mr. Hoover writes, "I try to record each year some new feat of which he is capable. Last year, it was swimming across the pool and this year it is horseback riding."

Ethelbert Warfield, ACL, the League's new treasurer, was born at Easton, Pa., where his father was president of Lafayette College. He was educated at Blair Academy and at Hamilton College which he left during the World War to become an ambulance driver with the French Army. He later transferred to the American infantry.

After the war, Mr. Warfield returned to this country and graduated from the Dickinson School of Law in 1922, with the degree of L.L.B. He is a member of Psi Upsilon fraternity.

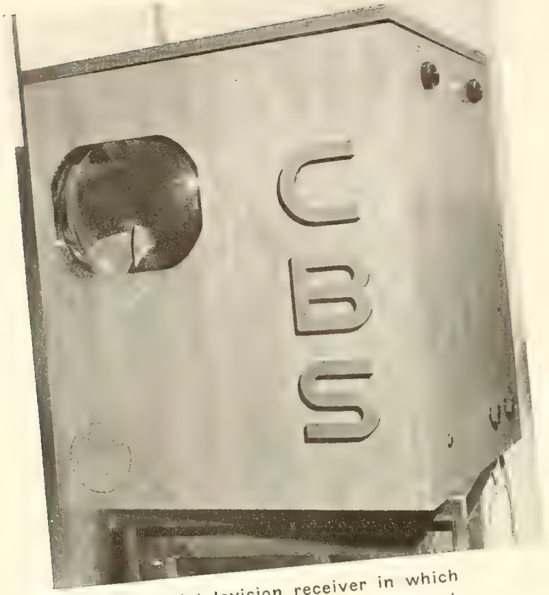
An attorney in New York City, Mr. Warfield is a member of the firm of Kellogg, Emery and Inness-Brown. He is a member of the Bar of the [Continued on page 333]

Dana

H. Earl Hoover, ACL, new director of the League

Kaiden-Keystone

Ethelbert Warfield, ACL, new director and treasurer of the League



• Table model television receiver in which natural color pictures can be received.

TELEVISION CALLING!

CBS official and cinema critic tell why it calls

GILBERT SELDES, ACL, Director of Television Programs of Columbia Broadcasting System

THERE seems to be a natural affinity between amateur film makers and professional workers in television. There even seems to be a natural affinity between television and moving pictures in general. But neither of these sympathetic relationships ought to be taken too seriously. It is certain that there are overlapping fields of action and of interest; but it is also certain that there are very important differences between the picture thrown on the screen and the image in the television receiver.

Television may not come to many localities until several years have passed; but the maker of amateur movies can, in a way, come to television. That is why I thought that the readers of this magazine might be interested in having a general picture of what television is, and from that picture they may discover the special features of interest to themselves.

I should like to make one point which is so simple and elementary that many of you may consider it superfluous. It is simply the point that there is no film in the television camera. The reason I make the point at all is that the absence of film means that television does not take a photograph; it transmits an image. This image is created electronically. Like any photographic process, television uses light; but the image is not imposed on an emulsion, it does not become permanent, ever, on a film or on a plate. The image is translated into electronic power, and retranslated when it reaches your receiver, into a fleeting picture.

I do not suppose that most of the movie makers of this country are particularly concerned with the technique of television. But I think that you will all be interested to know the various kinds of material which television can use. Let me start with the one which is most familiar to you—moving picture film. Television can transmit virtually any moving picture ever made. Different mechanisms are required for 35mm. and 16mm. films, of course. But there are no technical difficulties in the way of creating these mechanisms, and both types actually have been in use for several years. Some pictures will naturally come out more attractively in television than others, but the basic principle is the important one—television can transmit film.

Also, and probably most important, television can pick up an actual direct action in a studio, or in the open air, and can send moving images of this action, as the action occurs, to the receiver. At the present moment, these receivers can be at a distance of about fifty to sixty miles from the sending point, but it is quite possible that, by a variety of expedients, the range can be significantly extended.

Note, then, that we have quite a variety of materials for television programs. We can produce a play or a quiz program in the studio. We can send out a camera to take a parade or a prize fight, while the parade or the prize fight is going on; and the next day we can show a movie film of the same play which we did in the studio, or a movie of a parade which we filmed when it actually was happening.

We can, of course, transmit still pictures as well as moving pictures; the Columbia Broadcasting System demonstrated recently the miraculous seeming capacity of television, to transmit actuality and film both in full color. When we transmit film in color, we transmit the colors which are on the film, and their fidelity to nature is the fidelity of the film; when we transmit actual color directly, the colors of a woman's dress, of lipstick, of a flower, the television color transmitter has an uncanny capacity to approach the original color itself.

With so many varieties of materials at our hand, we are still not overwhelmed by the richness of our resources. Each one of these various types presents certain specific difficulties.

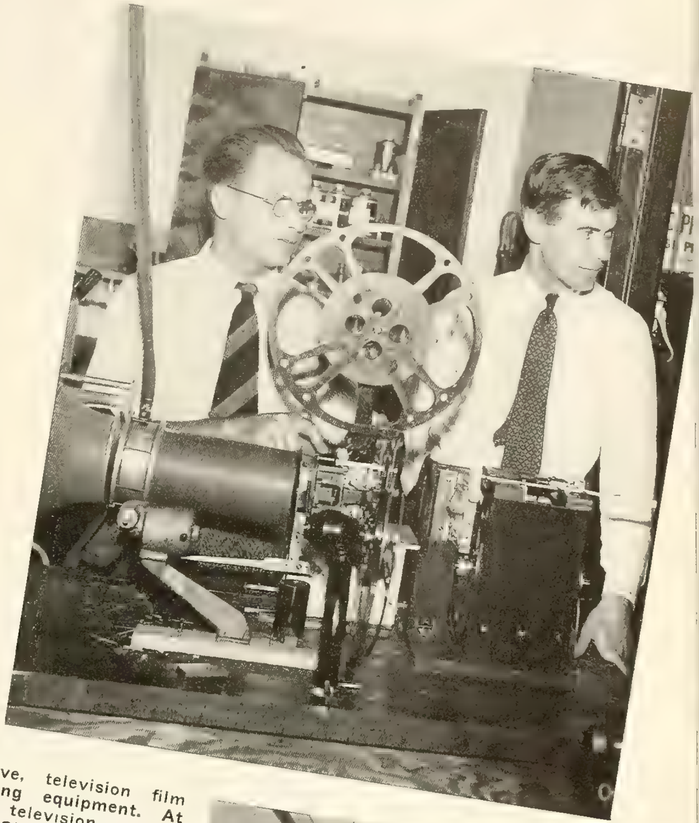
The problem of producing in the studio is a complicated one; we have made enormous advances in obtaining better lighting, better lenses for the camera and so forth. But we have not yet overcome the difficulty of rehearsing a play for three weeks and then giving it but one performance and forgetting about it. For that is, to be sure, the great difference between television and the moving picture in the practical sense. You may put as much work, actually, on a production in the television studio as you put on the production of a moving picture; and you may show the moving picture ten thousand times; but you cannot actually repeat the television show. You could repeat it four or five days later, if the actors remembered their lines and business, of course. But the American habit of looking at a theatrical movie once, and seldom returning to it, and the American habit of listening to radio and being furious if anything is repeated within less than a year or so must be considered. These habits would seem to indicate that a television production will, in the main, be a one timer.

And there are signal limitations on the use of the remote, or mobile, unit of television. One of them is that you cannot tell when or where a fire is going to break out; and, if you take only parades and events which are scheduled in advance, you may not have so exciting a product as you should have. The best bet seems to be sporting events, where, by transmitting an event as it occurs, you have the advantage of keeping your spectators until the very last moment, because they don't know how the contest is going to turn out. Yet, for a variety of practical reasons, the availability of sporting events is limited.

As for commercial films, they are made to be projected on fairly large screens in public places; they can therefore use long shots of comparatively small objects which, exaggerated and enlarged on the screen, are easily identified. When you take an ordinary feature film and transmit it to the normal average television tube end, which constitutes your screen, the long shot becomes an irritation. On a twelve by five inch area, you cannot see what is going on in the picture unless the film has been specially made for viewing in the home, on a small screen.

That is why the movie maker, particularly the amateur in 16mm., feels a certain sympathy for television and why we who are working in television think that the amateur movie maker will be likely to collaborate with us at times. You may project your films a little bit larger or a little bit smaller than the average, but your movies are not planned for sixteen foot screens as are theatrical movies. You have been advised countless times to take closeups and close views, and you plan your pictures, usually, for the kind of intimacy in the home, which the television program also counts on. (To be sure, television can be, and ultimately will be, projected on large screens in public places; but the programs for this purpose will, I think, differ somewhat from the basically informal and very immediate pictures which will be transmitted primarily for enjoyment in the home.)

Now what sort of materials [Continued on page 332]



• Above, television film scanning equipment. At right, television control room. Gilbert Seldes, the author, is in center with CBS television pickup microphone. Below, Mr. Seldes (right) showing equipment to Charles Chaplin (center).

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Indianapolis is host Jamming the auditorium of the Indiana War Memorial, members and guests of the Indianapolis Amateur Movie Club gathered recently for that group's Fourth Annual Open House. *Highlights and Shadows*, the five reel sound on film study of photography sponsored by the Eastman Kodak Company, was the featured presentation. Other films seen were *The Martins and The Coys*, produced by members of the club under the direction of Dr. J. W. Sovine, ACL; *Our Feathered Friends*, by Manley and Stanley Brown; *Royal Visit, Halifax*, by T. J. Courtney, ACL, from the League's Film Library; *Garden Life*, by Eugene L. Ritzmann, ACL, of Berkeley, Calif.; *Bees*, by A. J. Thomas, ACL; *Deep South*, by Dr. William Gabe, ACL. Serving as projectionists for the club were Alfred Kaufmann, ACL, Wilbur Worl, Elmer Culbertson and Manley Brown, with Dr. L. E. Foltz and Stanley Brown in charge of the musical scoring.

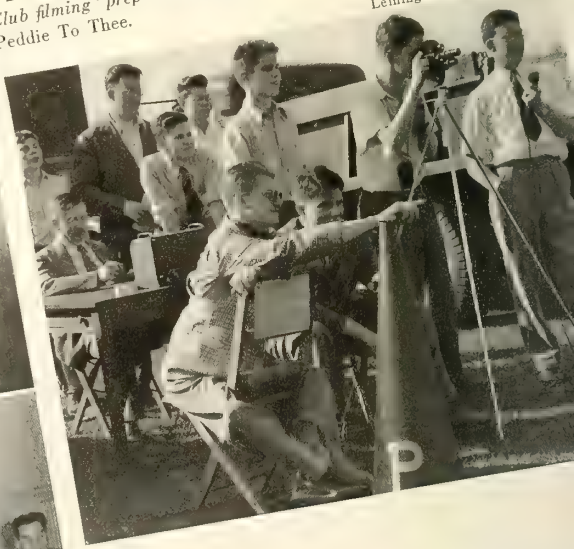
Bristol competes *Doctor Takes a Holiday*, an amusing comedy of professional frustration by John A. Papa, took first award in the recent annual contest conducted by the Bristol Cinema Club, ACL, in Connecticut. Other place winners in order were *Spring 1941*, by Gordon Paige; *It's Christmas*, by John Hannon; with *Our Trip to Hanover and Vermont*, by Edward B. Hibler, getting honorable mention. The judges were James W. Moore, ACL, Kenneth F. Space, ACL, and Gordon L. Hough, of the League's consulting staff.

Eights entertain Gathering in the Salon Moderne of the Hotel Pennsylvania, members and guests of the New York 8mm. Motion Picture Club met recently for the unit's Third Annual Guest Night. Presented on the attractive, two part program were *Meet The Eight*, a composite study by Vincent McGarrett, ACL; *The Will and The Way*, Maxim Award winner for 1940, by Chester Glassley, ACL, of Dallas, Texas; *Making 'Em Move* a color study of animated cartooning by Larry Silverman; *It's Great to be a Soldier*, a report from Fort Bragg, N. C., by Private Charles Ferrie, jr., ACL, former New York club member; *Double Trouble*, a comedy drama produced by members of the Brooklyn Edison Club; *Abstract Rhythms*, an experimental color interpretation of modern musical rhythms by Victor Ancona, ACL; *American Jubilee*, a New York World's Fair feature by Ernest Kremer, ACL. All the films were accompanied by appropriate music.

Albany elects Sixty five members attended a late meeting of the recently formed Albany Camera Club Cine Group, ACL, for the election of first officers, as follows: Dr. Irving Vics, chairman; Al Young, vicechairman; John A. Taylor, treasurer;

[Continued on page 335]

• *Below, Peddie Motion Picture Club filming "prep" school movie, Peddie To Thee.*



Leininger-Peddie Pictures

• *Top, left, 211 members of Rockford (Ill.) Movie Makers at recent annual banquet. Below, left, members of newly formed Cine Group of Albany Camera Club.*

Charles T. Carbonaro, ACL

• On the road you can get scenic shots and human interest pictures of bicycle riders.

CINE CYCLING

Bicycles and movies can be combined

SIDNEY MORITZ, ACL

DAYS that are ideal for cycling and for following the hostel trails are also days that are ideal for movie making. You are fortunate if you can combine these activities, and you are especially lucky because there will be available to your camera the best movie material in the world and at the lowest possible cost.

Cycle trails are known to most movie makers, but youth hostels may be something new. They were established to provide inexpensive overnight accommodations for men and women "while traveling over bicycle trails, footpaths and byways." Over 220 hostels in the United States are open to holders of Youth Hostel annual passes which can be had, at one dollar for those under twenty one years of age and at two dollars for those over twenty one, by writing to the American Youth Hostels, Northfield, Mass. The AYH handbook, published yearly, contains a list of all hostels in the country, with maps of the eight different regions in which they are located. It gives detailed information about the hostel, its distance from the main road, its facilities and near by points of historical or scenic interest. Thus the movie making hosteler is able to plan well in advance not only his route, but his filming activities as well.

If you go on a cycling and filming tour, your first concern will be the selection of the proper bicycle and its equipment. A lightweight model with a three speed gear shift is most desirable. A pump, a set of tools, bell and reflector are essentials, but most important of all is the spacious carryall bag which is suspended from the bicycle seat. Into it must be packed not only the needs of a traveling cyclist, but your movie camera and accessories as well. An additional bag for carrying extras, made of canvas, may be slung from the handle bars or from the top tube of the frame.

The movie equipment may consist of a fixed focus 8mm. or 16mm. camera of a compact type, a lightweight metal tripod and an exposure meter or chart. It would be well to take along a portrait lens for closeups and a medium yellow filter for black and white work. Film need not be stocked, as it always will be available in the larger towns through which you pass.

Hostel requirements are of the simplest. The hostel pass, handbook, maps, a raincape and a sleeping sheet are the essentials. The sleeping sheet is required for use at all hostels. It is of unbleached cotton cloth, has reinforced gussets and folds up very compactly in a case which is provided. The sheet and the raincape may be ordered from AYH headquarters. Whatever extras may be required will depend upon the particular needs and wishes of the hosteler. Men, as a rule, travel more lightly than do women. The watchword should always be, "travel light if you want to cycle and film with the maximum ease."

Both cycle and camera should be examined before the start of the trip. The tires should be checked, the brakes tested; each nut must be secure, the wheels should spin freely and all bearings should be properly oiled. The camera also requires a thorough cleaning; the aperture gate should be free of dust, the lens clean.

It would be well to have your exposure meter tested. A good idea is to read over the instructions for the care of both bicycle and camera, even if you may have used both for some time. It is surprising what one can learn by such a review.

Companionship on such an expedition is very desirable. Seek a friend or friends with kindred interests. Cycling is always more enjoyable if you have the company of others, and movie making possibilities are greater when a group takes to the road.

A few general words of advice about cycling may be helpful. Do not attempt to cover too great a mileage; cycle leisurely. Don't try to make the steepest hill awheel because you have a gear shift. As soon as pedaling uphill becomes an exertion, dismount and walk up. Exercise the greatest care while you are coasting, being sure to hold the brakes in if the hill is a

[Continued on page 334]

The *Big Moment* in

making of any mo

...WHEN YOU LOAD WITH

CINÉ-KODAK FILM

ALL SET!

When the film's in, the camera cover closed, and everything in readiness, how do you feel about your movie-making prospects? Confident? Or merely hopeful?

It's pretty much a matter of the film in your camera. If it's Ciné-Kodak Film, you set out, confident that the film will live up to the opportunities you give it, will do full justice to your movie-making skill and technique, and will ultimately produce the utmost in movie satisfaction.

That frame of mind is worth a lot. Alone, it can make the difference between routine and sparkling movies.

Ciné-Kodak Film, both 16 mm. and 8 mm., is available in a variety of types to meet every movie-making requirement. Black-and-white and full color Kodachrome films are alike, however, in their uniform reliability, in the technical excellence of their manufacture, and in the prompt, careful processing they receive (at no extra cost to the movie maker).

So, for excellence and for worry-free movie making, concentrate on Ciné-Kodak Films. It pays.

EASTMAN KODAK COM

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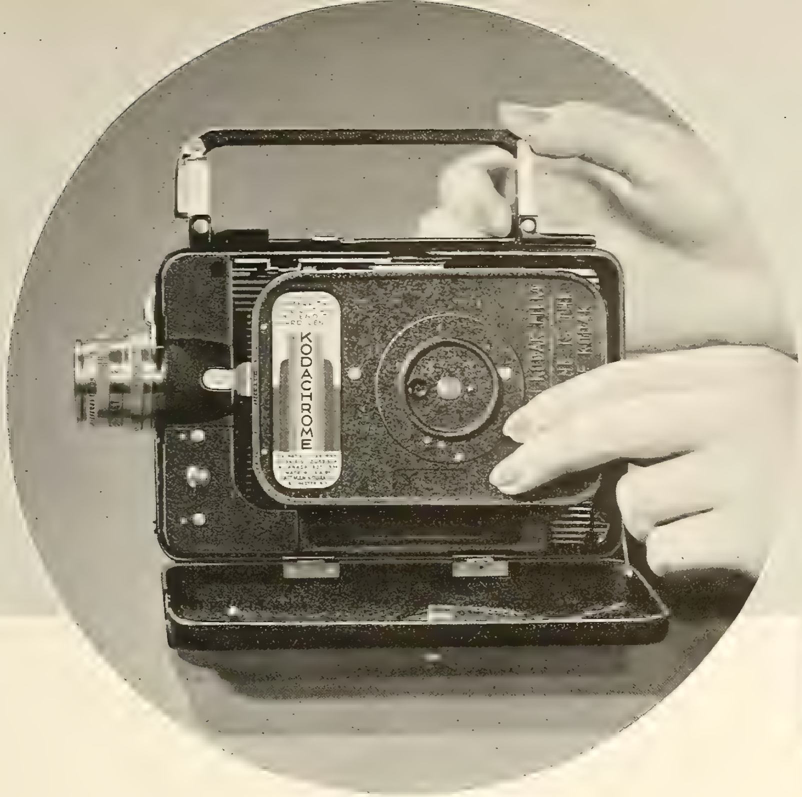

KODACHROME

OPEN THIS END
CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
FOR USE IN THE
8 8
CINÉ-KODAK EIGHT
EASTMAN KODAK COMPANY, ROCHESTER, N.Y.
8 SUPER-X 8

CINÉ-KODAK FILMS

25 FEET (7.62 M)
OPEN THIS END
WIDTH 16 mm
370
CINÉ-KODAK
PANCHROMATIC
SAFETY FILM
FOR USE IN THE
CINÉ-KODAK
EIGHT
CANNOT BE USED IN 16 mm. CAMERAS
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
PANCHROMATIC

Kodachrome—8 mm. and 16 mm.

Kodachrome is the film that has given movie makers mastery of the world of color, indoors or out. A remarkable, beautiful, easy-to-use film, available in two types—regular for daylight movies and Type A for movies by Photoflood light. Because the color is in the film, no special filters are needed, except to restore proper color balance when regular Kodachrome is used by artificial light or when Type A is used for outdoor movies.

16 mm. Kodachrome is available in 100-ft. and 50-ft. rolls and in 50-ft. magazines; 8 mm. Kodachrome in 25-ft. rolls or magazines.

16 mm. Black-and-White Film

Super-X. Here's a brilliant panchromatic film, fully deserving of its great popularity. Fast enough for indoor work if need be, its major use is in exterior filming. Fine in grain, sparkling in quality. Can be had in 200-ft. rolls (from Rochester only), 100-ft. rolls, 50-ft. rolls, and 50-ft. magazines.

Super-XX. This, of course, is the speed film, especially suited for movies indoors by artificial light or outdoors in poor light. Excellent general quality in addition to great speed. Available in 200-ft. rolls (from Rochester only), 100-ft. rolls, 50-ft. rolls, and 50-ft. magazines.

Safety "Pan." A relatively slow film of good quality, often preferred for titles and incidental shots. Sold only in the standard 100-ft. roll.

8 mm. Black-and-White Film

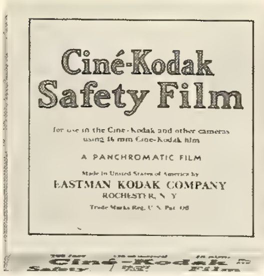
Super-X. This is the 8 mm. speed film, amply fast for indoor work. Fine grain, of course, as needed in all 8 mm. work. Sold in 25-ft. rolls or magazines.

"Pan." This is the original, fine-grain, wide-latitude 8 mm. film. A superb film at a remarkable price. Available in 25-ft. rolls only.

OPEN THIS END
CINÉ-KODAK
KODACHROME
LENGTH 25 FT (7.62 METERS) No. 369A
TYPE A
WIDTH 16mm CANNOT BE USED IN 16mm CAMERAS
FOR ARTIFICIAL LIGHT
FOR USE IN THE
CINÉ-KODAK EIGHT
EASTMAN KODAK COMPANY, ROCHESTER, N.Y.

CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
NO. 339
EASTMAN KODAK COMPANY, ROCHESTER, N.Y.
SUPER-X

WARNING: THE HIGH SPEED OF THIS FILM MAKES IT NECESSARY TO USE A NEUTRAL DENSITY FILTER (N. D. No. 2) WHEN EXPOSURES ARE MADE IN BRIGHT DAYLIGHT. SEE INSTRUCTIONS
CINÉ-KODAK
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
EASTMAN KODAK COMPANY, ROCHESTER, N.Y.
SUPER-XX


Ciné-Kodak
Safety Film
A PANCHROMATIC FILM
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Ciné-Kodak
Safety Film

LENGTH 100 FEET (30.48 meters)
WIDTH 16 MM. No. 365
CINÉ-KODAK
KODACHROME
SAFETY
COLOR
FILM
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

NY, ROCHESTER, N. Y.

The *Big Moment* in t e making of any mo e . . .

KODACHROME

. . . WHEN YOU LOAD WITH

CINÉ-KODAK FILM

ALL SET!

When the film's in, the camera cover closed, and everything in readiness, how do you feel about your movie-making prospects? Confident? Or merely hopeful?

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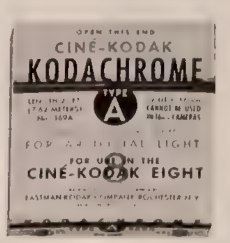
That frame of mind is worth a lot. Alone, it can make the difference between routine and sparkling movies.

Ciné-Kodak Film, both 16 mm. and 8 mm., is available in a variety of types to meet every movie-making requirement. Black-and-white and full color Kodachrome films are alike, however, in their uniform reliability, in the technical excellence of their manufacture, and in the prompt, careful processing they receive (at no extra cost to the movie maker).

So, for excellence and for worry-free movie making, concentrate on Ciné-Kodak Films. It pays.

CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
8
CINÉ-KODAK EIGHT

370
CINÉ-KODAK
PANCHROMATIC
SAFETY FILM
EIGHT
EASTMAN KODAK COMPANY


CINÉ-KODAK
KODACHROME
TYPE A
CINÉ-KODAK EIGHT

CINÉ-KODAK FILMS

Kodachrome—8 mm. and 16 mm.

Kodachrome is the film that has given movie makers mastery of the world of color, indoors or out. A remarkable, beautiful, easy-to-use film, available in two types—regular for daylight movies and Type A for movies by Photoflood light. Because the color is in the film, no special filters are needed, except to restore proper color balance when regular Kodachrome is used by artificial light or when Type A is used for outdoor movies.

16 mm. Kodachrome is available in 100-ft. and 50-ft. rolls and in 50-ft. magazines; 8 mm. Kodachrome in 25-ft. rolls or magazines.

16 mm. Black-and-White Film

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Super-XX. This, of course, is the speed film, especially suited for movies indoors by artificial light or outdoors in poor light. Excellent general quality in addition to great speed. Available in 200-ft. rolls (from Rochester only), 100-ft. rolls, 50-ft. rolls, and 50-ft. magazines.

Safety "Pan." A relatively slow film of good quality, often preferred for titles and incidental shots. Sold only in the standard 100-ft. roll.

8 mm. Black-and-White Film

Super-X. This is the 8 mm. speed film, amply fast for indoor work. Fine grain, of course, as needed in all 8 mm. work. Sold in 25-ft. rolls or magazines.

"Pan." This is the original, fine-grain, wide-latitude 8 mm. film. A superb film at a remarkable price. Available in 25-ft. rolls only.

CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
NO 339
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

CINÉ-KODAK
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Ciné-Kodak
Safety Film
A PANCHROMATIC FILM
EASTMAN KODAK COMPANY

CINÉ-KODAK
KODACHROME
SAFETY
COLOR
FILM
EASTMAN KODAK COMPANY

EASTMAN KODAK COM ANY, ROCHESTER, N. Y.

The Clinic

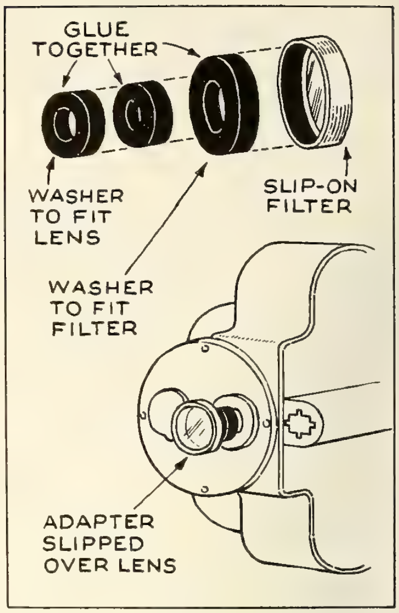
Technical comment and timely topics for the amateur

KENNETH F. SPACE, ACL

Note to Clinic readers We hear a great deal nowadays about the inventive genius of the American people, and, while we agree that inventions are common in this country, we wish that more of them would come to *The Clinic*. You may read on the opposite page of the generous payments offered for good filming stunts, ideas and "gadgets." We know that you movie makers are daily solving problems that must be confronting other filmers, and we should like to make your solutions available to all.

Filter adapter Every once in a while, an idea comes to us that is so simple and helpful that we immediately want to make the "gadget" for ourselves. Such an idea was recently suggested by Ralph Sheehy. He writes, "For those of you who have a movie and a still camera too, and would like to make one set of filters do for both, here is a scheme which will cost you a few cents and perhaps fifteen minutes of time.

"At any plumbing store, buy several rubber washers (perhaps half a dozen, depending on their thickness). The washers should have an inside dimension slightly smaller than the lens barrel of your movie camera and an outside dimension slightly larger than the filter mount of your still camera. If you cannot find a washer of the desired dimensions, choose a slightly smaller one and sand it to make a tight fit. The washers are assembled and glued as shown in the diagram above."



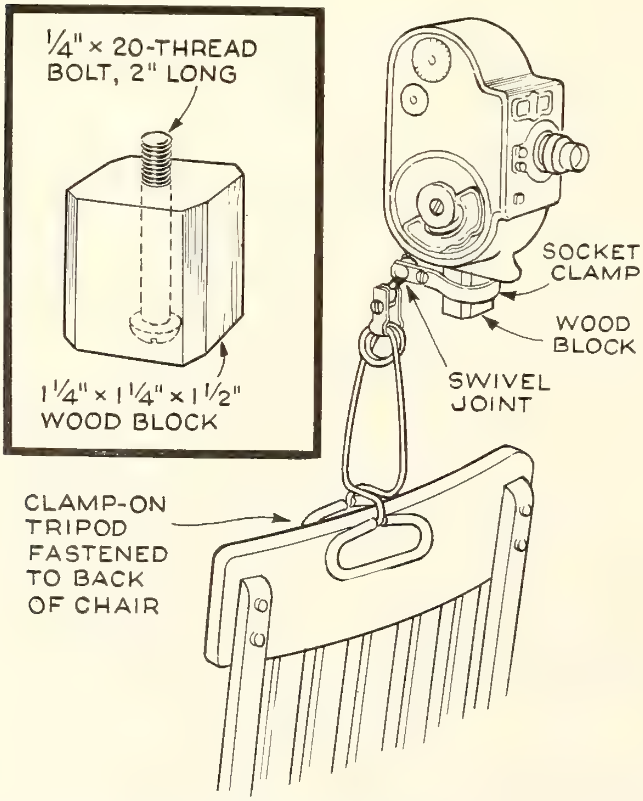
Filter adapter made of rubber washers

Mr. Sheehy stops here, but we hasten to add that this idea provides an inexpensive way of making one filter fit all your cine lenses. Buy a filter to fit your lens that has the greatest diameter and then use washers to adapt it to all your other lenses.

Clamp on tripod Anthony J. Sodaro writes, "I have devised a simple substitute for a tripod for 8mm. cameras. This tripod substitute can be clamped to any sturdy object, such as a chair, fence, tree limb or wooden stake.

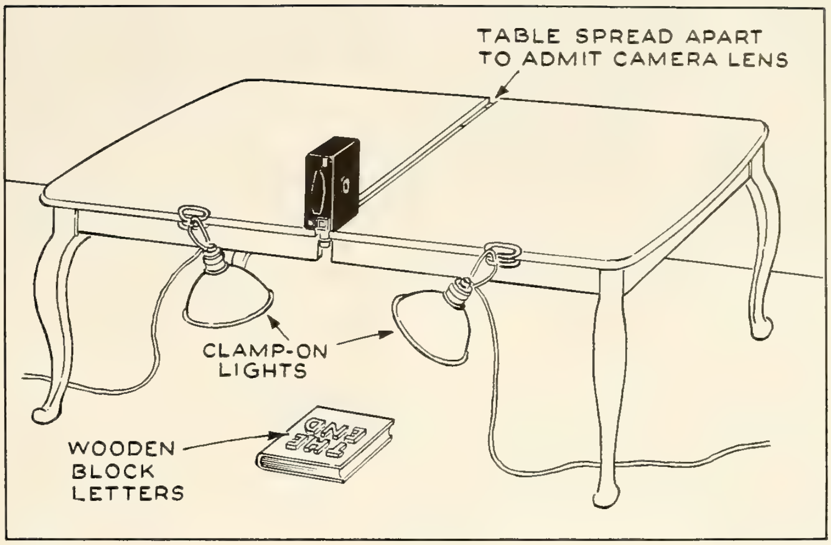
"To make the 'gadget,' purchase a clamp of the type that is commonly used to hold a light socket and flood bulb. This type of clamp has a swivel joint at the top, which turns in all directions. A block of wood, as shown in the drawing, is cut to fit into the place ordinarily taken by the electric socket.

"Through the center of the block, drill a hole slightly smaller than the diameter of a quarter inch, twenty thread bolt which is to be inserted in it. The bolt will thus have to be forced in, thereby cutting its own thread and insuring a tight fit. After rounding off the corners of the block, place it in the socket clamp and adjust the tension on the swivel joint quite tightly. When mounted on this support, the camera can be swung in all directions for shooting scenes, and it may be clamped in any convenient place."


¼" × 20-THREAD BOLT, 2" LONG
1¼" × 1¼" × 1½" WOOD BLOCK
SOCKET CLAMP
WOOD BLOCK
SWIVEL JOINT
CLAMP-ON TRIPOD FASTENED TO BACK OF CHAIR

8mm. camera support built of clamp used for lamps

Have you worked out any new and clever ideas, to aid in your movie making? Have you built any new "gadgets" or improved on some old ones? If you have and if they have not appeared in print, send them along to The Clinic. *A usable item with pictures or sketch will bring you four dollars. Send in your ideas!*



A dining table that opens for extension will serve as titler

Table titler "If you have a dining room table that separates in the center, you have a very serviceable titler — believe it or not," writes Tod Raper, and he proves it as you can see here. He continues, "Merely slide the table apart far enough to support the camera, with its lens pointing toward the floor. Drop a plumb line from the center of the lens to the floor and, using the point thus obtained as a center, arrange title letters directly on the carpet or on a paper or other background placed on the carpet. To determine the limits of your camera field on the floor, make a test shot of two rulers or yardsticks placed at right angles to each other within the area. When the test strip is projected, note the outside dimensions indicated by the points where the field cuts past the rulers.

"Lights may be clamped to the table or they may be used on stands. When you rest the camera on the table or clamp lamps to it, use small squares of cloth to protect the surface of the table from scratches."

We might add that not all cameras will rest flat on the table, but that those which do not may be supported upon two flat pieces of wood, placed over the opening that is made when the table top sections are separated.

"High hat" for low shots

In a recent letter, William W. Willock, jr., ACL, asks, "How often have you wished for a convenient, solid support for your camera when you shoot those 'worm's eye' views of the baby or kitten on the floor or other low angle shots?"

"Plenty of times!" we thought to ourselves, and then we went on to read his solution of the problem.

He suggests that you go to an electrical supply store and get a raised blank cover for a four inch square outlet box. Then drill a quarter inch hole in the center and make a thumbscrew by soldering a small strip of metal into the slot of a quarter inch, twenty thread round head machine screw, as illustrated below. The screw should extend about a quarter inch through the hole in the cover.

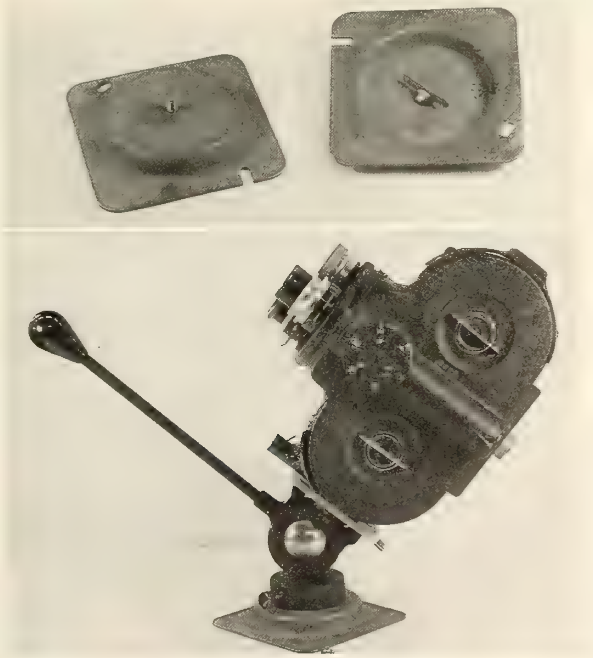
If it is not possible to secure the blank cover in the raised style, for second choice get a "bushed" cover in the same size. This cover is similar to the other type, but it has a three eighths inch hole in the center. This hole has a raised lip, which will have to be filed off, to allow the "pan" and tilt head to be seated solidly. It will be necessary to use a washer under the head, since the hole will not be an exact fit for the screw.

The lower illustration shows to what extent the camera can be tilted upward without toppling over. A full vertical shot can be made with this device, if you screw the "high hat" to a board, using the slots in the cover blank for the screws. Note that, for extreme upward tilts, the camera is mounted in the reverse position on the "pan" and tilt head, so that the handle of the head will not hit the floor. In the case of most cameras, the handle in this position will not interfere with the lens field; but, if there is any doubt on this point, shoot a few feet of film, using your widest angle lens as a test.

This "high hat" also can "pinch hit" for a tripod in an emergency. Attach it directly to the camera and set it upon any convenient flat surface, such as a bench, table or low wall. If desired, a block may be placed under the front or rear edge of the cover, to tilt the camera. The square cover was used instead of the round type, because the latter would roll if it were tilted up. The "high hat" is useful in table top work and in title making.

Rubber bands Dr. James E. Bliss, ACL, veteran movie maker, forwards this one: "You may

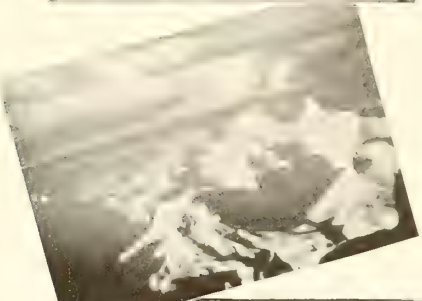
[Continued on page 335]



Raised blank cover makes a low camera support

Fine Frames

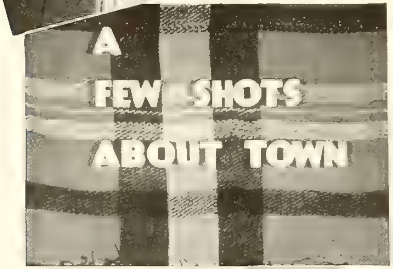
Accurate exposure and focus mark the close shots in *Trigeminal Tractotomy*, a picture of an operation, filmed by Martin R. Hughson, ACL, of Snyder, N. Y.



The play of light and shade is important in fine scenic filming, as proved here by the frame from *The Glory of our National Parks*, made by John V. Hansen, ACL, of Washington, D. C.

Bride and groom are well centered in this scene from *Wedding Day*, produced by Neil P. Horne, ACL, for Gabriel V. Pascarella, ACL, in New York City.

Lorena Lewis, ACL, of New York City, symbolized the calm of the Caribbean in this study of masthead and clouds, from her Kodachrome film, *Honduras, Ahoy*.



Native fabrics, in color, make attractive backgrounds for the subtitles in *Guatemala*, a cruise record by Harvey Nelson, of Minneapolis.

Harry Lewis, of Minneapolis, captured human interest and a pleasing diagonal composition in this scene from *Way Down South*.

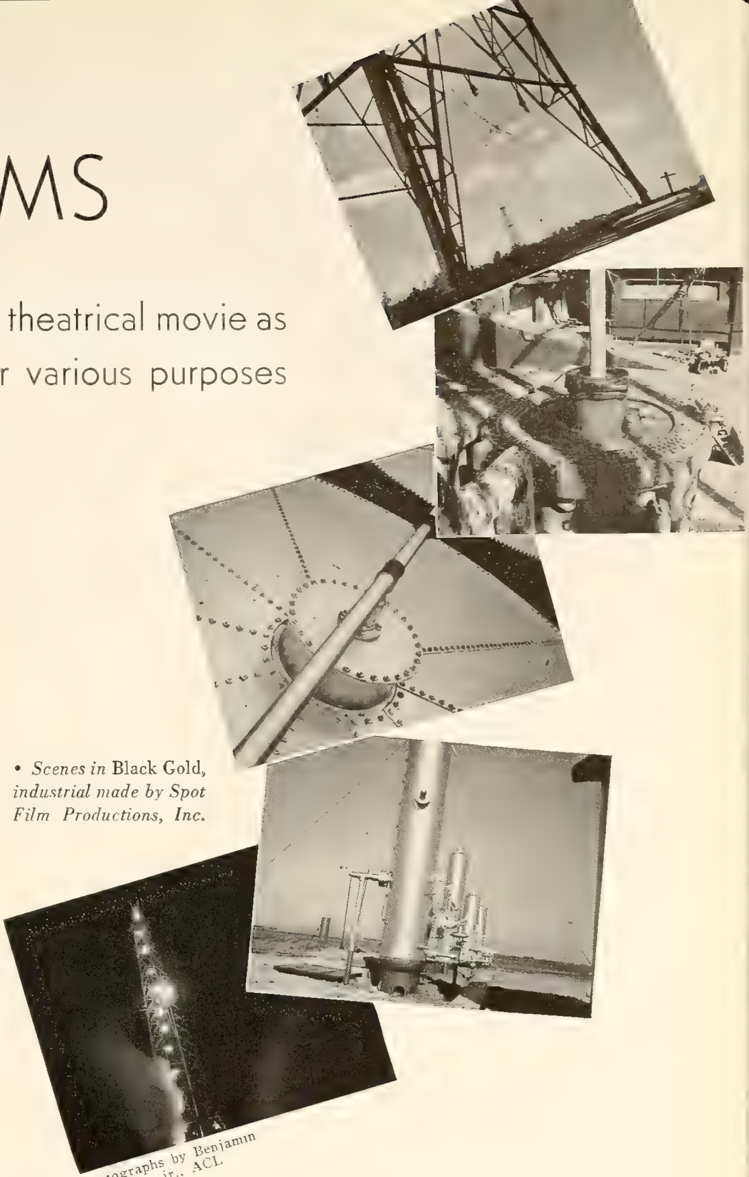
Wendell Willkie was resting at Colorado Springs when Harold Bronson, of Minneapolis, caught him last fall in this action portrait, from a sequence in *Cruising Western Highways*.

Oliver R. Heinze, jr., of Philadelphia, placed his charming subject at a piano, to aid the naturalness of this closeup from *Sister Act*, an informal family record.

PRACTICAL FILMS

The non theatrical movie as used for various purposes

GORDON L. HOUGH



• *Scenes in* Black Gold, *industrial made by Spot Film Productions, Inc.*

Photographs by Benjamin F. Farber, jr., ACL

Film Report

To supplement its regular reports to stockholders and members of the company, the First National Petroleum Trust Company, of Dallas, Texas, has sponsored *Black Gold,* an 1800 foot, 16mm. sound film in color, produced by Spot Film Productions, Inc., of New York City, and directed by Benjamin F. Farber, jr., ACL. Shot in the oil fields and refineries of Texas, Louisiana and Illinois, *Black Gold* tells the story of oil, from the initial drilling to ultimate consumption, with a musical background and with a running commentary by Gregory Abbott of Paramount News. The film as yet is not being distributed publicly but is being screened only before shareholders and employees. Later on, it may be distributed generally.

First in the East

In September, a Department of the Motion Picture, the first of its kind in the East, will be inaugurated by New York University at its Washington Square College in New York City. Writing and production will be stressed in the courses, while acting and filming technique will be incidental to the major interests. Robert Gessner, who for the last two years has offered a course called *The Cinema as Literary Art,* will be in charge of the new department.

Sea Scout Cruise

An 800 foot, 16mm. color film, *The Oliver H. Perry Cruise,* has been completed recently by Dr. R. J. Mroz, of Rockford, Ill. Dr. Mroz, a Sea Scout leader, found that his most difficult problem was filming a squall on Lake Michigan, of which he writes, "There was no time to use the exposure meter; anyway, the lighting changed so suddenly that I felt my meter would not help much, so I guessed the exposure. I used black and white film here, because I thought it was too dark to use Kodachrome. There was no use trying to use a tripod because there was too much wind, and I had to hold on to the shrouds because the deck was slippery." The film has been shown to over thirty gatherings and is now being used to promote Sea Scouting. An enlargement from the film was printed on the *Fine frames* page of May, 1941, MOVIE MAKERS.

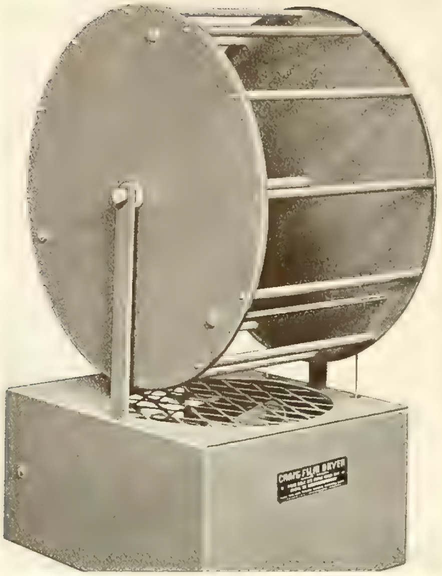
• *Top, Benjamin F. Farber, jr., ACL, cameraman, and, below, Dominic Lopez, sound technician, at work on* Black Gold.

Cinematic Handshake

An ingenious use of motion pictures was made recently by the Aetna Life Affiliated Companies of Hartford, Conn., when a twenty minute film, produced by their own publicity department, was screened at the annual sales meetings in thirty five cities throughout the country. The film, *Welcome Aetna-izers,* introduces the home office executives to the field agents and illustrates the functions of the various departments, stressing the close relations which the main office maintains with its representatives in the field.

In addition to this movie, Aetna completed, in June, a two reel sound film in color, called *Safety in Defense.* According to Aetna, "the picture will be used in an intensive educational campaign to be sponsored by the Connecticut Highway Safety Commission, designed to enlist the cooperation of the public in meeting the rapidly increasing traffic problem occasioned by heavy defense activities throughout the State." The film shows the new measures being adopted by the various State departments to offset the threatened rise in traffic injuries and fatalities. Governor Robert A. Hur-

[Continued on page 333]



• Film drum and drying apparatus offered by Craig Movie Supply Company

Answers the query "What's new?" for filmer and dealer

NEWS OF THE INDUSTRY

RUSSELL C. HOLSLAG, ACL

Agfa booklet *Choosing Film For Your Camera* is an eighty page, illustrated brochure recently issued by Agfa Ansco, Binghamton, N. Y. It features technical data and practical working information on the properties and use of Agfa films. It is available at regular photographic dealers at twenty five cents a copy, or it may be obtained directly from Agfa Ansco.

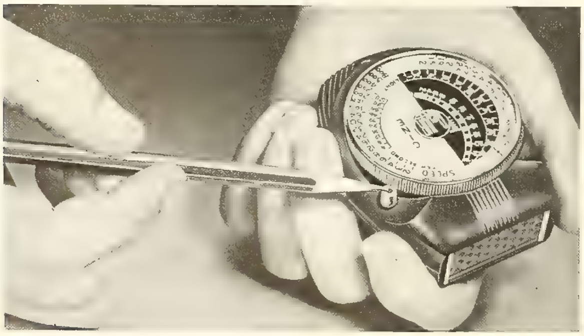
ANFA publishes brochure At its recent annual convention, the Allied Non Theatrical Film Association planned to institute a campaign to state the definite aims and purposes of the 16mm. library film field. To clarify these matters, an informative brochure is being published, describing the service rendered by the 16mm. film to the community at large. The ANFA also stresses the importance of non competition to the 35mm. theatrical field. Further information may be had by addressing the Association headquarters, at 1600 Broadway, New York City.

DeVry president William C. DeVry has recently been elected to the presidency of the DeVry Corporation, 1111 Armitage Avenue, Chicago. The office was left vacant by the death of his father, Herman A. DeVry.

Edward B. DeVry, another son of the late Herman A. DeVry, has been made secretary and treasurer of the Corporation.

Hebert moves The Hebert Studios, Inc., specialists in the sale of sound projectors and film bookings, announce an enlargement of their quarters and a change of address from 55 to 53 Allyn Street, Hartford, Conn. This company offers a large 8mm. library as well as 16mm. and, in addition, a choice of color subjects.

• De Jur Cine Exposure Meter has controlled film speed setting



London Salon The thirty second exhibition of the London Salon of Photography will be held in London from September 13 to October 11. Pictorial photographers from all over the world are invited to enter prints. Rules and regulations may be had from the Hon. Secretary, 26-27 Conduit Street, New Bond Street, London, W. 1.

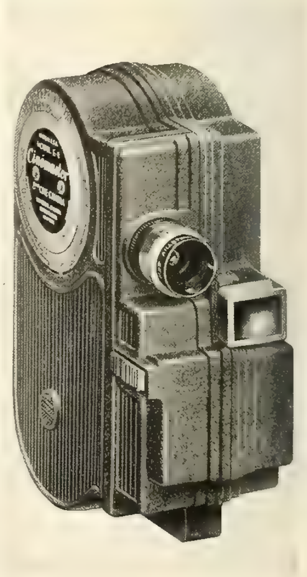
Stahl booklet An interesting, well illustrated brochure, showing a wide selection of new title styles and backgrounds, has been prepared by Stahl Editing & Titling Service, 33 West 42nd Street, New York City, and is offered gratis to movie makers inquiring at this source.

K & G carryall The summer need for "gadget bags," to carry both movie and still accessories, is met inexpensively by the waterproof canvas container, complete with zipper and shoulder strap, that is offered by Klein & Goodman, 18 South 10th Street, Philadelphia. Of generous dimensions, its price is $1.65.

Color for titles F-R Develochrome solutions will produce a variety of colors in positive movie film by means of a simple development process. The method, which is very easy to use, involves the employment of stock solutions, sold under that name by Fink-Roselieve Company, Inc., 111 West 64th Street, New York City. The result is a film fully toned. A title may be exposed, then developed and toned in one operation. Because of the variety of colors offered, the amateur may tone his titles to suit the mood of any black and white or color film. A complete two solution outfit sells for $1.50.

[Continued on page 337]

• New Univex Cinemaster Duo 8mm. movie camera



Shooting Western parks

[Continued from page 309]

photo to bring some of the high, distant structures to your screen.

The ruins of the Pueblo Sun Temple on the mesa top, which you may conveniently visit after you have seen Cliff Palace, are largely of archeological interest. However, take a sequence of it, to show its construction.

Square Tower House is another outstanding structure that you will not want to miss. Take upward angle shots of this four story skyscraper—or, more literally, cliff scraper — of antiquity. Then film the ascent of some members of your party. They will use either ladders or rope.

If you can linger at Mesa Verde, you can take horseback trips to more distant ruins and you can study the canyons as thoroughly as you wish. If you get interested in the ancient civilization of the Indians, you will want to drive south to Chaco Canyon National Monument.

It is officially said that the ruins in Chaco Canyon represent the highest development of the Pueblo civilization in prehistoric times and that no other area represents such a high cultural stage. Here you can film tall, free standing buildings, as high as eight stories. Climb the rocks near by and first get a general view of the settlement. Then come closer, for nearer establishing shots, and, finally, film the buildings in detail with upward angles. From the roofs of some of the structures, you can get near views of the tops of others and you can make downward angle shots that will give your audiences an idea of the grandeur of this ancient construction.

Although there are less spectacular cliff dwellings at Bandelier National Monument, when you visit there, you will find greater scenic opportunities. You can frame views of cliff houses in rocky foregrounds and you can catch shots of your party descending into the earth, to visit the subterranean rooms of the Indians. A rock encircled swimming pool in the Rito de los Frijoles gives you another opportunity to bring scenes of modern life into this ancient area.

On your tour of the national parks, you may pass through San Ildefonso. If it can be fitted in your itinerary, don't miss it, for there you can produce anything from a sequence to a complete educational reel on the methods that the Indians use in making pottery. For a small sum, the Indian potter will present the successive stages of his operations in the open so that you can film them readily.

You will discover that this work is not done with a potter's wheel. The Indians build up their urns and vases by adding one roll of clay to another and

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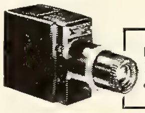
Compact, smart, convenient-to-carry. Also available: Kodak 35 $f/4.5$; Kodak 35 $f/3.5$, with or without coupled range finder.



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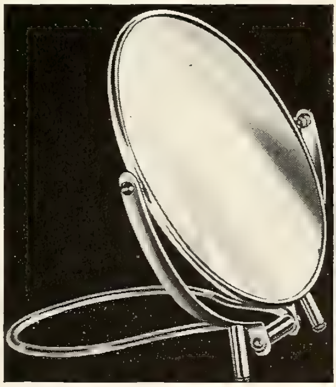

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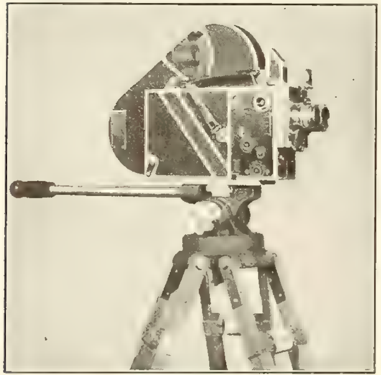

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by shaping it with their hands. Considering the difficulty of this art, the shaped vessels are surprisingly good.

Further west is Natural Bridges National Monument, which contains three natural bridges carved and chiseled from rock by erosion. The smallest of these bridges has a span of 194 feet and it rises 108 feet from the stream bed. The center of the span is but ten feet thick and is so slender and graceful that it seems impossible that the bridge could support its own weight.

There is a camp at the first of the bridges, and the second two are reached only by walking—a trip of twelve miles that is generally considered to be nine miles. But you will find that it is fully twelve and apparently more when you carry a camera. In any case, the two greater bridges are worth the hike. One can make shots of them from the canyon, and it is possible to frame them in foliage and rock. You can film from the bridges and you can show members of your party crossing them.

Nothing in nature is more impressive than these amazing, lofty structures which arch over great canyons. There are few monuments — natural or man made—that deserve more footage. Be sure to include friends in many shots, for it is necessary to give your audience some idea of scale if you are to impress them with the vastness of the formations.

There are cliff dwellings in this park and a variety of foliage, from great trees to Indian paintbrush. You will lack nothing for foregrounds. Even in the sunlight, I should not suggest a diaphragm opening smaller than *f*/8.

If your vacation is long enough and if the film supply holds out, you will want to see the Goosenecks—a series of gorges cut by the river San Juan. They are best filmed in the early afternoon. You will pass Montezuma Castle, a rock formation, and you will want to film the painted walls of the canyon.

Next would come stupendous Monument Valley, in which are gigantic rock formations of every conceivable type. Dramatic scenes are numerous, and it would be difficult to discover a viewpoint or camera position that would not produce an impressive picture. Foregrounds and the inclusion of people in scenes again should be your rule, for, unless you follow this system, your scenes will contain nothing to give scale to the majestic formations.

Luring you still further is Kaibab National Forest, a stretch of fairy woodland in which you can film juniper, pine, spruce and quaking aspen. The last mentioned trees are in continuous motion and, when they are tinted by fall, they are a mass of living color, impossible to describe except by a movie camera loaded with color film. Slightly back lighted shots of these trees will give your audiences a thrill that they have never had before, unless they actually have visited the forest.

Wildlife is plentiful, too, in Kaibab, and you can film deer and all manner of birds. But you will find the quaking aspen as full of cinematic life as any animal that you can record.

This leads you naturally to Grand Canyon—a fitting climax to any reel of our national parks.

"FACL"

[Continued from page 307]

vanced the use of substandard motion pictures by churches, schools and other organizations. Her direction of the production, by the Harmon Foundation, of substandard films that serve churches, schools and individuals, her personal interest in all movie makers' problems and her willingness to assist, in every possible way, the production of socially useful films by individuals have served the whole cause of non theatrical filming.

EDGAR DALE, PH.D., ACL. Professor of Education and Research Associate in the Bureau of Educational Research of Ohio State University, author of *The Content of Motion Pictures* and of *How to Appreciate Motion Pictures*, he has been the vital force in the growth of the Department of Visual Instruction at his university. He has been a champion of the use of motion pictures in education for more than twenty years. His energy and effectiveness in this field of non theatrical motion pictures have made him a conspicuous leader.

FRED C. ELLS, ACL. A movie maker and a man of infinite patience and sincerity, he has maintained a consistently high standard in a special field of filming, as exemplified by the award winning pictures, *In The Beginning*, 1935; *Consider The Lilies*, 1936; *Still Waters*, 1938. He has achieved unusual technical perfection in the extreme closeups of flora and fauna; he has been a pioneer in the important work of infusing meaning and significance into studies of natural beauty, by a compelling, pantheistic interpretation of the world about us. He has served as ambassador without portfolio to the cause of amateur movies throughout the world, with the screenings of his films in Japan, China, Australia, the Philippine Islands, the Hawaiian Islands, Canada, England, France, Germany, Spain, Austria, Hungary and the United States of America.

JAMES SIBLEY WATSON, JR., ACL. Scientist, artist, cinematic technician, inventor of motion picture art forms and film poet, he produced *The Fall Of The House Of Usher*, 1929, and *Lot In Sodom*, 1932, two great milestones in the development of the motion picture as a form of art. In these two films, he created new cinematic styles and methods of conveying ideas and emotions in the motion picture idiom. His methods of effecting illusions on the screen have provided new facilities both to theatrical and to amateur experimenters who have followed him. In the field of industrial film making, his *Eyes of Science*, 1931, and *Highlights and Shadows*, 1938, are distinguished technical accomplishments.

The background of the League's living Fellows has been varied and interesting. Miss Brady has the relatively rare distinction of having been born in Sitka, Alaska. Her education was secured at a preparatory school in Brookline, Mass., at Horace Mann School in New York City and at Vassar College.

Her childhood pioneer life in Alaska was supplemented by teaching in Indian, adult and ungraded primary schools. Joining the staff of the Harmon Foundation in 1923, Miss Brady found herself in a strategic position as director of the Foundation's experimental program. Part of this program dealt with motion pictures, which enabled Miss Brady to recognize early the possibilities of a broad range, in her approach to visual communication, by developing movies. Her earlier work in recreation and in programs of student aid, as well as her work among depressed and handicapped peoples, gave her motion picture interest a trend toward subjects of a socially useful nature. So, the motion picture program of the Harmon Foundation has developed in such a way as to serve church leaders, educators, school systems and individuals, in working out suitable techniques for research and in designing, as well as making, films to be used in classroom work and in meetings.

Miss Brady sees the motion picture of the future as a part of our total visual medium of communication, coordinate with verbal and written media, and she is working toward the assembly of a real store of cinematic material that will be correlated with other methods of presentation.

In her work with the Harmon Foundation, Miss Brady has made wide use of the facilities of the Amateur Cinema League, in giving technical instruction to the persons who make the movies that are used by educational and religious institutions.

Dr. Dale is a bachelor of arts and a master of arts of the University of North Dakota and a doctor of philosophy of the University of Chicago. He was a member of the editorial staff of the Teaching Films Division of the Eastman Kodak Company, and from that work he went on into wider fields of interest and activity that dealt with movies. He is a leader in the investigation of the relation between children

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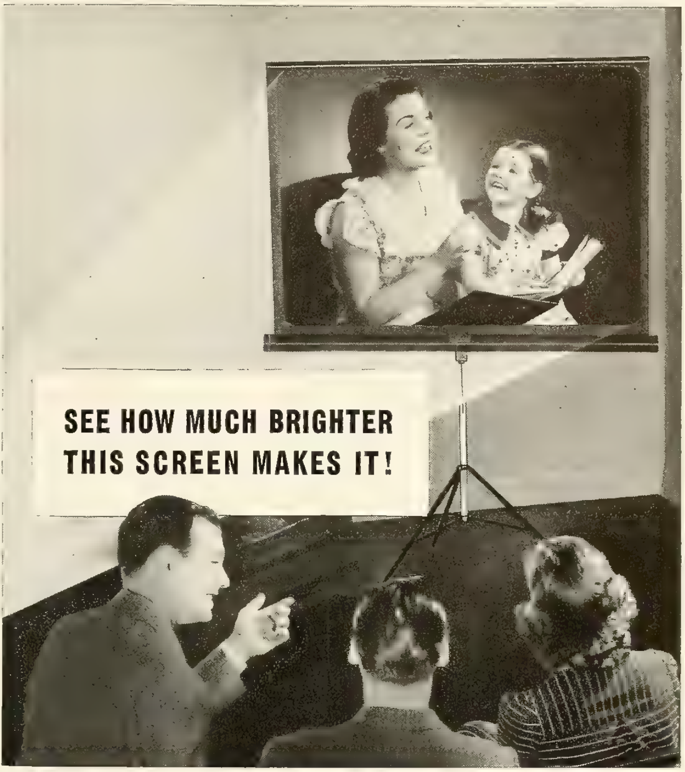

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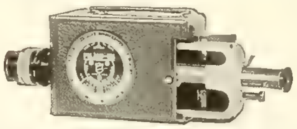

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and theatrical motion pictures. He studied the attendance of children at movies and investigated the attendance habits of more than 50,000 children in Ohio. He has analyzed the content of theatrical pictures and has aided in developing better taste in theatrical movie offerings. He has written *How to Appreciate Motion Pictures,* for high school students, and *The Content of Motion Pictures;* he is a co author of *Teaching with Motion Pictures* and *Motion Pictures in Education,* which was honored as one of the sixty best educational books of 1937, by the *Journal of the National Education Association.* His latest book is *How to Read a Newspaper.* He has written more than a hundred articles about educational matters. He is the editor of the *News Letter,* a magazine of information about movies, radio and the press. He is a member of the editorial board of *Building America,* a pictorial magazine for schools, and he is a director of the Institute for Propaganda Analysis. Working under a Payne Fund grant, Dr. Dale has aided in the introduction of motion picture discrimination into high school curricula in California, Connecticut, Iowa, North Carolina, Pennsylvania and Ohio. Dr. Dale addressed the Welfare Committee of the League of Nations, in 1936, concerning motion pictures and child welfare.

A member of the faculty of Ohio State University, Dr. Dale has also taught at the University of California. He will teach this summer at the University of Chicago. He was president, in 1937-8, of the Department of Visual Instruction of the National Education Association and in 1939-40 he was director of a project which produced thirteen traffic safety films in cooperation with the schools of Ohio and West Virginia.

Mr. Ells, born in Berlin, N. H., was educated at the University of Pennsylvania, in the Wharton School of Finance. As an accountant, he was a member of the "Foreign Legion" of the Standard Oil Company of New York and of other Standard organizations. His work took him to Colombia, Greece, Korea and Japan. His first photographic experience came from his aunt's box camera, which he borrowed and turned to good account. Following this introduction, he went ahead with photography and sold "stills" to newspapers. In Korea, he began to make movies, and his first picture was what he calls "an assembly job," which gave him a sound grounding in the necessity for continuity. Then came *Rice,* which is still used by missionaries. It won the gold medal of the American Society of Cinematographers in London, in 1934, and was honored in the *London Daily Mail* contest. It also gained laurels from the American Society of Cinematographers. *In The Beginning, Consider the Lilies* and *Still Waters* were honored by MOVIE MAKERS and by numerous other bodies.

Mr. and Mrs. Ells left Japan in 1940, on his retirement from active Standard Oil service. He has since filmed *New Hampshire on Parade,* as a kind of tribute to his native heath, and he is making a Kodachrome version of *In The Beginning.* Now living on the outskirts of Hollywood, Mr. Ells has brought his avocation into the place of a major interest in his life. Wherever he has gone, he has shown substandard films and has carried the gospel of personal filming.

Dr. Watson's is a personality of many facets. Born in Rochester, N. Y., he has an A.B. from Harvard and an M.D. from New York University and Bellevue Hospital Medical School. He has been a publisher and is a connoisseur of several of the arts. His films indicate to his fellow craftsmen the tremendous amount of research and bold experimentation that lies behind them. His film classics, *The Fall Of The House Of Usher* and *Lot In Sodom,* are known everywhere as milestones in cinematic progress, and they have been universally honored. He is now assisting in the production of instructional films on the operation of engine lathes and on shell manufacture. He is also developing a special camera for physiological research. He is a Life Member of the Amateur Cinema League.

With these five members, the Fellowship of the Amateur Cinema League becomes a reality. The League has given honor, previously, through its Honorary Life Memberships. There is now one Honorary Life Member, Lee F. Hanmer, ACL, former vicepresident of the League. George Eastman and His Late Majesty, King Prajadhipok, of Siam, were the other two members of the League who achieved the honorary life membership status.

The Fellowship will grow, and, as it grows, it will include the men and women whose contributions have made them outstanding in the world of non theatrical filming. "FACL" will mark real accomplishment in the service of substandard films.

What is Mexico?

[Continued from page 310]

could find, at the same time that I made studies of some of the leading cities. In general, the film's structure fell into three parts: (1) Mexico, D. F., the capital; (2) Mexican agriculture; (3) Mexican cities. I wanted each to be a separate section which could stand alone, but I also wanted to have all of them fit together in one larger study. This scheme, ultimately, worked out pretty well.

I began my filming in Mexico City, which seemed reasonable enough, since this great center will most likely be your headquarters, no matter where you plan to branch out. There, in a city which is cosmopolitan and colorful, I sought to record both the past history and the present day beauty of Mexico's capital.

First came the Zocalo, the great square in the heart of the teeming city. Perhaps the most dominant feature here is the fine cathedral, built, so history tells us, on the site of an ancient Aztec temple and today one of the largest churches in the Western Hemisphere.

There followed, then, the Palace of Fine Arts. Dedicated in 1934, this great assembly hall, with its golden dome, is wonderfully effective in well filtered black and white.

There followed next, in successive sequences, studies of the Alameda (for the statue of Benito Juarez), the Paseo de la Reforma, the capital's greatest boulevard and, at the far end of the Paseo, the beauty of Chapultepec Park, site of Mexico's White House. For closing scenes of the city itself, there is no better vantage point than the heights of Chapultepec.

For the section on Mexican cities, I chose five communities which seemed to be fairly typical and which were relatively easy to get at. To the south of the capital, one drives down through the great valley toward Cholula, Puebla and Oaxaca, with Mexico's twin volcanic peaks as a backdrop during the early miles. Here, along the way, I came on an opportunity for a splendid sequence for the agricultural section, to come later. Cholula I found to be a small, quiet place, dotted, amazingly, with more than 350 churches. The problem here is one of selection, and one can spend days in getting just the right lighting effects and viewpoints of the lovely buildings.

At the far end of this trek, 300 miles from Mexico City, lies Oaxaca, dotted with public gardens, old time buildings and homes built snugly about their patios, in the Moorish manner. The cathedral, the church and the monastery of Santo Domingo, as well as the pilgrimage church of La Soledad, are all interesting examples of Spanish architecture.

Returning then to the capital, I set off on the southwestern highway leading to Cuernavaca and Taxco. Here is an excursion no filmer should miss, for the farthest city is but five hours from the Zocalo. Cuernavaca, already an important city when the Aztecs ruled the Valley of Mexico, fell later to Cortez,

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Near by is the great Franciscan cathedral, completed in 1529 and one of the few churches where the Spanish conqueror is said to have worshipped. Another feature of this ancient community, now a favored retreat for the elite of Mexico City, is the Borda Gardens, recalling the name of Mexico's fabulous silver king, José de la Borda.

But the loveliest, to me, of Mexican cities lies beyond, in the cameo charm of old Taxco. Here, preserved by law from modernization, is the quintessence of that mixture of Spanish and ancient Indian cultures which is Mexico. You can spend weeks wandering up and down its steep and narrow streets, discovering new vistas of breath taking beauty, both large and small. A few bright blooms against a garden wall, dreaming in the sun, are as much Taxco as are the twin towers of its cathedral. But it is the Borda church, after all, which dominates the city. You will open your sequence with it and, after all else is covered, you will close your series of shots with another scene of its soft, golden loveliness.

But it was, perhaps, in filming the section on Mexican agriculture that I learned the most about the real people of this attractive country. It takes patience, understanding and no little discernment to get the right approach to these people, through whose blood flows the pride of Old Spain and the dignity of the ancient Indians. Happily it was early in my expedition that I attempted the unwise move of filming one fine old peon without asking his permission. The dressing down I received, in eloquent and expressive Spanish, taught me a lesson I shall never forget. Always ask permission before poking your camera into some individual's private life.

One day stands in my memory as a perfect filming opportunity. It was the time, on my way to Puebla, when I espied a *trilla*, that slow merry go round of farm animals tramping the grain loose from the straw, which has been used by primitive farmers since Biblical times. The filming conditions were ideal—a fleckless blue sky, sparkling sunshine and the action framed against the backdrop of majestic Popocatepetl and Ixtaccihuatl. I approached the farmer easily, as I had learned to do, and found that the people soon gave me a cordial feeling of welcome. In more than an hour, I filmed this ancient operation from every side and camera distance. The edited results comprised one of the finest sequences in the film.

Another high light of native life which I was fortunate to catch was the dance, *Los Voladores*, performed but rarely by trained Indian dancers in the little mountain village of Xalacapam. Here, again, I was the only gringo in a restless, happy mass of Indians, celebrating an ancient Aztec festival. Yet I felt secure and unmolested. The dancers themselves were totally absorbed in their work and quite unaware of the camera. It was almost more than one could ask.

A camera on the farm

[Continued from page 311]

camera while I framed it against the clear blue sky. Still holding the sunflower bouquet, Mother looked into the distance, shading the sun from her eyes.

This scene was used as a transition shot. What did she see? The following shot tells you — the cows in the field. Logically, the succeeding footage was devoted to these farm animals.

Our appearance in the pasture brought a look of wonderment on the cows' faces. For a time, the cows just stared at us. We took a few feet of them in that position, but we also wanted shots of their characteristic traits, so we patiently waited until they got used to us. When the cows went about eating in their usual way, we again took our position behind the camera view finder.

Threshing, to the farmer, means hard work in the hottest summer days. Threshing, to the movie enthusiast, means an interesting subject to film and one which requires his undivided attention, from the time the threshers come until they are ready to leave. It is a rushing time! Many different things are done at so many different places by so many different people.

If you want to film threshing, unless you are familiar with it, you would benefit by observing it on a day before you begin to shoot. We are assuming, of course, that you want your film to tell the complete story.

Let us follow my sister and the camera after she took the first shots of the threshing machine coming up the lane. As we leave the men oiling the separator, that has been set up behind the barn, we jump on a wagon and ride back to the wheat field. The men are already tearing the shocks apart with their pitchforks and are tossing sheaf after sheaf on the wagon.

In another part of the field, the buck rake demonstrates that it has a way of its own in scooping up the shocks. Back at the thresher, the buck rake dumps its contents on the ground, while a wagon is drawn up on the other side of the machine.

Here, the sheaves are tossed into the separator, where the large grabbing knives cut them into pieces. Next, we see the straw coming out of the blower (the direction of the wind made it possible for us to get an excellent close-up), and the wheat is dumped into a chute, where sacks were hung to hold the small grain.

Now, we see the long belt traveling from tractor to separator. A wagon, loaded with filled sacks of wheat, is taken into the barn to be emptied.

Then we see the men walk out of the barn. They are tired, but their faces wear a look of relief, for another threshing has been well done. The tractor pulls the machine out of the barnyard and down the lane. Our last trek back to the field shows us that there remains only the golden stubble. In the barn is the wheat, in bins and sacks, and behind the barn is the straw stack—all evidence of the crop safely harvested.

Did you ever watch a chicken drink, or see how many chickens can get a bite out of a tomato at one time? Your movie camera can show these things vividly. The jumpy calf, the little pigs trailing after their mother, the horses running or being petted—all these are shots that you can capture, and such details help to make a farm movie realistic. Go back to the farm this vacation and see what you can do!

Using shadows

[Continued from page 312]

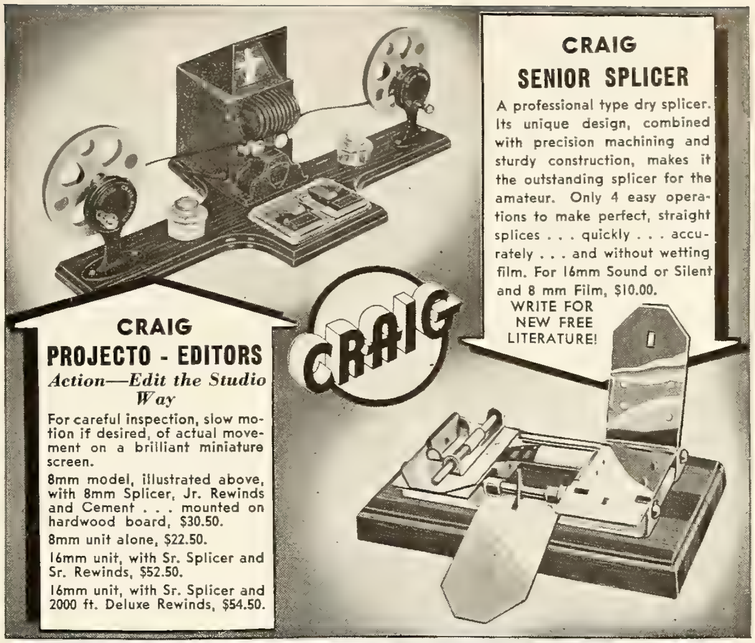
the model lying on a grassy plot under the dappled shadow of a tree. Generally, her arms are clasped under her head, and she is looking dreamily upward. This static pose would be greatly enlivened in a movie presentation by virtue of the fact that the shadow patterns are in motion.

Sometimes the shadows of things, short and squat or elongated and grotesque, are more significant than the objects themselves. At the least, these shadows can be used to give novel screen effects of the kind not usually seen. Such interesting shadows are usually cast early in the day or in the late afternoon.

Did you ever look down on the street from the window of a tall building in the summer, while the home going crowds are scurrying along the streets? From such a viewpoint, the persons themselves are just dots, but the late afternoon sun will throw long, stalking shadows on the street that show up clearly from above.

At similar times of day, such effects can be had even from the street level, by pointing the camera downward from a slightly elevated viewpoint, so as to include the shadows and, perhaps, the feet of the persons. A few shots of the marchers in a parade, if taken in this way, will provide excellent variety and interest to a film.

The dramatic effect of shadows is one that is often used by theatrical movies, and there is no reason why the amateur cannot produce the same result with a minimum of effort. The general idea is embodied in the well known phrase, "Coming events cast their shadows be-



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fore!" A boy is smoking a cigarette behind the barn. Under the unaccustomed influence of nicotine, objects loom large and uncertain before his eyes, and he actually expects to see the accusing shadow of his papa, punitive hairbush in hand, cast on the side of the barn.

The decorative, slanting shadows cast on the wall of a room by half opened Venetian blinds produce an effect without which no Hollywood interior could pretend to be complete. The amateur, if he lacks powerful spot projectors, cannot produce this effect at will, but must wait until the sun casts the shadows on the wall at just the right angle.

Knowing from experience just what time of day the effect will occur, he has his lighting units set in place and is all ready to shoot the picture in the ordinary way. For exposure, he will take a meter reading with the flood lights on and will disregard the shadow pattern on the wall as he does so. No matter how bright the interior artificial illumination, there is little chance that it will overwhelm the shadow patterns on the wall, caused by sun shining through Venetian blinds. This kind of decorative interior can also be made in color, by using the "daylight" types of flood lamps for general illumination and regular Kodachrome in the camera. It is not usually feasible to attempt an interior of this kind by daylight alone, if the only light in the room is that admitted by the half closed blinds.

Moving shadows are most effective in your cine shots. By all means, add them to your repertoire. It means more entertainment for your audience and more movie making experience for you.

Television calling!

[Continued from page 315]

can we hope to transmit by television? Let me list them, not necessarily in the order of importance. First there is the element of fiction. This type will be a television version of the dramatic script. I put it this way, because there is no new name yet for the work of fiction which is adapted to television production. The televised drama may be something like the ordinary play, it may be something like the moving picture; it probably will draw something from the new skills elaborated by radio; and I think I see signs that moving pictures themselves will develop a new type of dramatization. The very short shorts, of which *The Happiest Man in the World* was the first example, may point in a new direction.

Next to dramatic, I think we might put the "participations." Participations run from the presentation of amateurs to interviews, from quizzes to spelling bees. These are all spontaneous and unprepared, and they certainly ought to be successful in television, because they depend so much on friendliness and intimacy.

Next is the category of fact. Here would come a news program; here would come something corresponding to a "documentary" in the moving picture; here would come direct educational programs; here would come scenics and travelogs. Fact has become more and more interesting to the American people, and the success of fact magazines (*Readers' Digest*, *Time*, *Life*, *Look* and so forth) is phenomenal. Fact has made its way into moving pictures, as in the straight historical shorts made by Warner Brothers, and of course in the "documentaries" filmed by the Government and many other agencies. Fact enters the theatre in such things as the *Living Newspaper*. The educational programs on radio, the use of movies directly in education, all point to the present passion of the American people for fact.

The maker of amateur movies can look over these three general categories and can say to himself, "Somewhere here I might be able to find something of interest." In that, he will be acting as would any other citizen. The ambition of any good director of television programs is to see that the average man is interested in almost everything—not in everything, however, because that would mean reducing the programs to an intolerably neutral level. But we do expect to satisfy the basic interests with our television programs. More specifically, the maker of amateur movies can say, "I should like to see this particular category enlarged." He can say, "I have been working in this or that category."

In my own experience, which includes looking over a great many amateur films, I should say that the amateurs in America have generally been working in fact programs, with an occasional sally into fiction. I have not ever seen a true participation show in amateur movies, but I am sure that they must exist. Most straight fictional amateur pictures are brief, and some of them, I may say, are extremely well done; most other pictures are factual, whether they are the facts about the movie maker's baby, or his dog or the scenery filmed on a trip to Mexico.

A moving picture that is to be satisfactorily transmitted by television must satisfy certain requirements. Some of these requirements are technical and some are esthetic.

In general, you can be sure that the principles of good composition are as applicable to television as they are to any other form of pictorial art; but you must be particularly watchful about specific things. I don't want to go into these details now, but I can give you an example; the use of the closeup and of the semi closeup is highly favorable to television, and the use of the long shot is proportionately unfavorable. Another point is that high contrast, especially in color scenes, is inadvisable. In a color movie intended for television, there should be no scenes in which both bright sunlight and dark shadows are included.

There are perhaps half a dozen of these suggestions in each field, and some day I hope that I shall be able to set them down here for the readers of this magazine. For the moment, all I hope to do is to interest movie makers in television. And I can assure all of you that if you have color or black and white pictures which can be transmitted in television we should be very happy to give them a chance.

The League's new directors

[Continued from page 313]

Supreme Court and a member of the Bars of New York and of Pennsylvania. He is a trustee of Wilson College and is author of *The Constitution as a Continuing Principle in Government,* delivered as an address at the College of William and Mary. He was formerly a director of the Little Picture House, a theatre operated for some time by New York citizens for the purpose of presenting artistic and experimental motion pictures to the public.

Mr. Warfield lists, as his chief hobby, traveling and taking color movies of his trips. Another hobby of which he makes movies is horseback riding.

Before the death of Mr. Hebert, pioneer treasurer of the League, the ACL treasurer's office was moved from Hartford to New York City. Since Mr. Warfield lives in New York City, he is able to give the financial affairs of the League the benefit of his constant and capable guidance.

Practical films

[Continued from page 323]

ley and other State officials appear in the film and plead for careful driving by every motorist as a patriotic duty.

News from Columbus

Under the sponsorship of the Bureau of Educational Research and the Department of Photography of Ohio State University and with the cooperation of the Highway Education Board of Washington, D. C., a five day workshop course was recently given at Ohio State on the fundamentals of producing motion pictures. June 16 to 20 saw the Columbus campus thronged with amateur movie "fans." Special emphasis was given to traffic safety, and a complete scenario was written, filmed and edited by the group, under the guidance of Edgar Dale, ACL, Lloyd Reber, William G. Hart and Roy Wenger of the University faculty.

Who Killed the Lady?

During the past four months, the Central High School Photoplay Club, of Memphis, Tenn., has been planning a new production, *The Lady Killer, or Who Killed the Lady?* With an efficient organization remarkable for this type of group, the script committee submitted an ultra modern comedy, which, having met the approval of the members of the club, was then given to the casting committee, who selected actors from the student body. Meanwhile, the set committee was searching the city for appropriate backgrounds and settings. Then the camera and lighting crew, director, script girl, property department, makeup artists and actors swung into action. The production is now, according to a report from Corinne J. Gladding, adviser of the group, nearing successful completion. It will be shown before the student body of the city schools for an admission charge of ten cents, and the proceeds, except for enough money to produce another movie next year, will go to the American Red Cross.

Law Record on Film

In *The Henry County Bar,* Dennis Anderson, ACL, Ralph Brown and Franklyn George have recorded for future times every member of Henry County's Bar Association in Indiana, past and present. Stimulated to this effort by several deaths in the group and by the fact that a number of young lawyers have been called to service in the Army, the three movie makers included shots in the Court Room, in the offices of the Court House and in the private offices of the attorneys. They even went back into history and filmed still pictures of the former judges of the local court. The finished movie will be saved for other generations in the regular files of the Court.

City Government Filmed

W. Jennings Lucas, ACL, of Sacramento, Calif., is completing a new movie about the city government of Sacramento, made on request of the local authorities. As yet untitled, the picture will run 1000 feet of 16mm. black and white sound on film, and it will show all phases of the city manager form of government. It is to be distributed to various local clubs and other groups, for showings at dinners and meetings, and it is intended to acquaint the public with the various services of the city.

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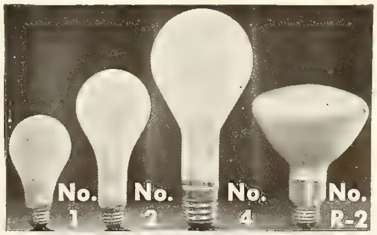

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Amateur Cinema League, Inc.
420 Lexington Avenue New York, N. Y.

King Prajadhipok dead

With the death in England, on May 30, of His Majesty, King Prajadhipok, the former ruler of Siam, the ACL has lost its first Honorary Life Member. It was in 1929, after several exchanges of courtly letters, that His Majesty honored the League by accepting its offer of Honorary Life Membership. The King's membership blank, signed "Prajadhipok, R." in his own hand, accompanied by a letter from His Majesty's Assistant Principal Private Secretary, still hangs in a place of honor at the League's headquarters.

The King, perhaps best known in this country as the gracious sovereign who came here for an eye operation, was an ardent amateur movie "fan" and had many well planned films to his credit. He owned a great deal of 16mm. equipment and, under his sponsorship, a Siamese movie club was organized in Bangkok. This act was typical of an Oriental who, having been educated both in his native land and in England, cautiously introduced bits of modern culture into his ancient country. The council of the Siamese movie association comprised members of the Royal Family and amateur movie enthusiasts among Siam's nobility. The King's uncle, Prince Purachatra, now deceased, was the first member of the family to join the League, and it was on his recommendation that the King accepted the Honorary Membership.

In England, where he had lived since his abdication in 1935, His Majesty continued his cinematic pursuits and became particularly interested in filming important current events, such as the English Coronation in 1937.

Cine cycling

[Continued from page 317]

very steep one or if it turns on its way downward.

Plan to arrive at the hostel a little before six in the evening. Do not travel at night, especially so since no provision has been made for lights, in order to avoid carrying additional weight. Obey strictly all the traffic regulations that motorists are subjected to.

As a movie maker, remember the many don'ts that you have heard at your movie club or have read in the columns of this magazine. Taking pictures while you are cycling is not wise. It is not only dangerous, but it also will result in a complete waste of whatever film you expose. If you do want to create the impression that a scene was taken while you were on the wheel, ask some obliging motorist to permit you to stand on the running board of his car with the camera and tripod, while he drives the car at about twelve miles an hour. Thus you will be able to get some shots of your companions awheel, either ahead of or behind you.

Do not attempt to take too much footage all at once. There is no need for haste. If you like a location and find that it offers movie possibilities, exploit those possibilities to the fullest. Don't take color shots early in the day or late in the afternoon, unless you are trying to get special effects.

If it rains, protect your camera. Keep it underneath the sleeping sheet in the carryall bag where it is safest. And, last of all, urge your fellow cyclists not to wave at the camera as you film them.

As a hosteler, you will be required to observe the regulations of the organization that is your host. These rules have been promulgated in the interest of the many young men and women who are taking to the highways and byways of the great outdoors. Your cooperation is sought and will be appreciated.

Whether your movie odyssey be of one day's duration or of many, it should tell a complete story. It might start with a closeup of tires being pumped up, to be followed by another closeup of the movie camera and sleeping sheet being packed into the carryall bag. A short closeup of the AYH handbook being slipped into the other bag would tell your audience, at the very start, that you are embarking on a cycle movie making tour by way of the hostel trails.

Succeeding shots might show you mounting your wheel and pushing off, en route to the station where you will board a train. When you arrive at your destination, the point from which the cycle tour really starts, you should be the first to get off the train. Quickly take a position of vantage from which you will be able to film the wheels being unloaded from the baggage car. Follow the same idea of continuity throughout the trip, so that the high lights of a complete story will unfold themselves upon the screen.

The imaginative movie maker will find varied ways of tying sequences together. The activities of a day's cycle jaunt might be introduced by a shot, taken in the titler, of a wrist watch, showing the early morning hour. Another titler scene, a shot of a map marked with the starting point for the day's run, might precede a view of your friends, mounting bicycles after breakfast. This idea could be repeated at intervals and could be made more effective by drawing a pencil over the route as the trip progresses.

Supplementary titles will serve to introduce the varied pleasures of a day's jaunt. *The big push is on* precedes a scene of a group of perspiring riders plodding wearily uphill; *Rest for the weary* introduces the cyclists stretched out on the grass during the noontime siesta; *Journey's end* opens the sequence of the group arriving at its destination.

Humorous incidents will help to make the picture entertaining. The hungry cyclist who insists on calling a halt every once in a while, so that he can eat; the Coca Cola addict who must stop at every wayside stand; the awkward rider, who somehow or other takes an occasional spill; the radio "fan" who has brought his portable outfit along and who struggles at the start of every day's run to squeeze it into his crowded bag—all afford excellent opportunities for comedy interludes so helpful to continuity.

Once on the hostel trails, filming can be planned leisurely. Avoid long, distant views, unless they are needed to introduce a new locale. Avoid, also, those scenes in which there is little or no movement, for they tend to slow up the tempo.

Cycling is a sport of action. Excellent pictures can be made of a group coasting downhill or pedaling along at a lively clip. These shots should be taken either to show the riders coming head on or from a little to the side. Thus you will avoid the blur which results when subjects move at right angles to the camera.

Human interest makes a movie. Cycling in the country affords outstanding opportunities to film subjects of universal appeal. The duck pond, the little chicks exploring the new world in which they find themselves, the sow with her family, the colt, the sheep, the farmer's little freckle faced boy or girl await your movie lens.

While you are busied with movie making activities, the welfare of the wheel and the camera should not be neglected. The tires must be fully inflated at all times, the oil caps should be fed every hundred miles. Though the camera will not be needing lubrication, it does have to be kept clean. A lens cap is good protection and cleaning tissue is very helpful.

When the day or days of happy vagabonding are over, you will be glad to have a movie of your summer's adventures awheel. So, if you take a cycle trip—even a short one—be sure to take your camera!

Amateur clubs

[Continued from page 316]

David L. Marks, secretary. Serving with them on the executive board are Clinton T. Hyde, jr., and Ralph Garrison. Members of the Albany unit have heard recently from Fred Worner and Mr. Taylor and Mr. Vics on camera technique and have seen members' films exhibited by Dr. Van Woert, A. Beck and Peter Jurkaskas, as well as *Exposure and Exposure Meters*, from the Harmon Foundation series, *You Can Make Good Movies*. The club has embarked on the compilation of a community newsreel from members' film footage.

Inglewood organized Add to the growing roster of southern California cine clubs the Inglewood Movie Club, less than six months old in that suburban community. The first officers include Richard W. Abert, president; H. Nelson Harp, vicepresident; Benton L. James, secretary and treasurer. Semi monthly meetings are being held on first and third Fridays, in Centinela Park Recreation Hall.

Bay Ridge, Brooklyn After eighteen months of activity as a still camera unit, the Camera Club of Bay Ridge recently has added a thriving Cine Section, to serve the interests of movie makers in the community. James McNeeley is founder chairman of the group, with Elsie Breitenfeld as acting secretary. Meetings are being held in the club's quarters at 9126 Fifth Avenue, in Brooklyn, N. Y.

The clinic

[Continued from page 321]

misplace some of your supply of rubber bands that are used to retain the film in place on the reel. Ordinary bands are difficult to grip with the fingers, especially if the reel is not quite full. However, if you loop a second, shorter band over the main one, you will obtain a convenient handle by which to grasp and to remove the large band which holds the film snug."

Varying screen size We have received a number of inquiries recently about a means by which the area of a motion picture screen can be reduced to fit exactly the image cast by a projector. This matter becomes a problem when the projector and screen both must be placed in fixed positions — as might be the case, for example, when equipment is installed in a basement playroom. An image which is projected at a fixed distance often does not quite fill the screen area. and the resultant white border around the picture is objectionable to some movie makers.

Rather than paint a new border on the screen, with the possibility that the paint will run or "bleed," giving a rough outline, it is better to frame the area of the projected picture, by using black Scotch photographic tape. If you make a mistake in applying the tape, or if you desire, later, to use the screen with the former, larger border, you need only peel off the tape. This stunt has been satisfactorily used by a number of movie makers.

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for the
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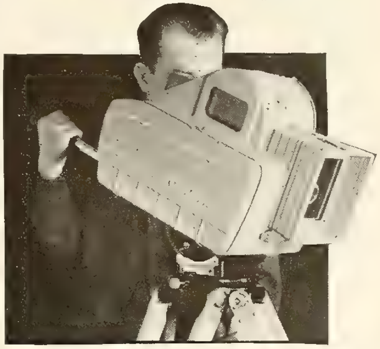

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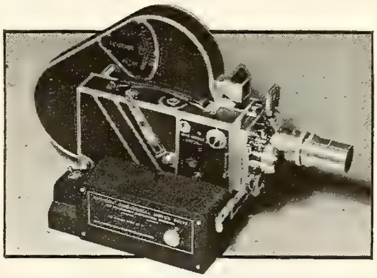

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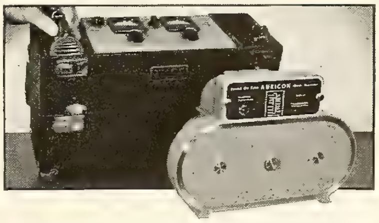

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FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *Water Sports*, one reel, 16mm. sound and silent, also 8mm. silent, produced by Castle Films, Inc., 30 Rockefeller Plaza, New York City, is an action subject, presenting aquatic feats of many kinds. There are demonstrations of skill in sail maneuvering, surfboard riding at thirty miles an hour, speed boating, swimming and diving. The subject is offered for outright sale only.

■ *Desert Justice*, 16mm. sound on film, running time, sixty one minutes, released by Astor Pictures Corporation, 130 West 46th Street, New York City, is the tale of a mounted policeman who exchanges his control of city traffic for the uncontrolled spaces of the West. In his adventures with Western desperadoes, he is associated with Braveheart, a police dog, and Starlight, a horse.

■ *Law of the Wolf*, 16mm. sound on film, running time, sixty minutes, distributed by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City, features a well trained dog star, offspring of Rin Tin Tin. The sagacious animal contrives to vindicate the reputation and to save the life of his master, an escaped convict, originally sent to prison for a crime that he did not commit. The subject is characterized as a fast moving melodrama for lovers of the outdoors.

■ *Everything's On Ice*, 16mm. sound on film, running time, sixty seven minutes, distributed by Non Theatrical Pictures Corporation, 165 West 46th Street, New York City, features little Irene Dare, the child skating star. The plot involves the efforts of a Brooklyn family to "crash" the professional entertainment field through their young daughter's talent in skating. After many complications, the goal is won when Irene appears as the principal performer in a floor show at a lavish night club.

■ *Blossom Time in the Nation's Capital*, one reel, 16mm. and 8mm. color, is a delightful record of springtime in Washington, D. C. It was produced by Byron's, Inc., 625 15th Street, N. W., Washington, D. C., and is offered for outright sale only. The film contains excellent sequences of familiar spots in cherry blossom time and includes scenes of the egg rolling activities on the White House lawn, shots of the President, addressing the group, and views of ceremonies at the tomb of the Unknown Soldier.

■ *The Flying Deuces*, 16mm. sound on film, seventy minutes' running time, distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City, is a highly amusing comedy, featuring the well known pair, Laurel and Hardy. Here we find them enlisted in the Foreign Legion, to the complete destruction of discipline. With assorted courts martial nipping at their heels, they make their escape in a runaway airplane, with totally unforeseen results.

■ *Zapotec Village*, 16mm. silent, twenty two minutes' running time, is an interesting subject depicting aspects of life in the village of Tehuantepec, Mexico. Among activities shown are weaving, market scenes and preliminary and final wedding ceremonies. This film, made in Mexico by Sergei Eisenstein, is offered for rental or sale by Filmosound Libraries, Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

DIFFUSION OR FOG?

Black gauze that is stretched before the camera lens will produce a diffusion effect, making the picture appear to be soft and indistinct. White gauze does somewhat the same thing, but, in addition, it gives a definite foggy result, for it makes the picture gray and hazy.

News of the industry

[Continued from page 324]

Record blanks As an example of enterprise in the development of new materials to replace those used in defense, witness the Presto Recording Corporation's new use of glass to replace aluminum as a base for high quality sound recording discs.

The regular compound which serves as the recording medium is coated on a plate glass base, and it is said that the results are even better than those to be had with the aluminum base discs generally used in the past. The new disc is .104 inches in thickness, and the center shaft and drive holes are bushed with soft brass eyelets. It will be made in the twelve and sixteen inch sizes only.

For the smaller record sizes, Presto will manufacture a new steel base disc. This disc is for use in recording in schools and homes. Prices and further details may be had from Presto at 242 West 55th Street, New York City.

N. Y. I. Phototour A novel idea for out of towners who may wish to combine a New York City vacation with a ten day period of photographic instruction is offered by the New York Institute of Photography, 10 West 33rd Street, New York City. It is the new Phototour course, which is offered in cooperation with the President Hotel in New York City. It consists of a ten day, all expense summer vacation in the city, combined with daily individual instruction periods at the Institute.

Various sightseeing and novel entertainment features are provided at the inclusive cost. Students may start any Monday, from now until September 15.

The inauguration of a new series of short, inexpensive courses in the fundamentals of photography is also announced by the Institute; a descriptive folder will be sent on request.

Navy film Recently produced by Official Films, 330 West 42nd Street, New York City, with the cooperation of the United States Navy, a new subject, *Our First Line of Defense,* is now offered in 8mm. silent and 16mm. silent and sound versions by this firm. The film shows Navy recruiting and training at land training stations, then the full power of the fleet in Naval maneuvers, including destroyers in torpedo attacks and torpedo airplanes, as well as heavy cruiser and dreadnaught barrages. It is claimed that this is the most complete and authentic film of Navy maneuvers to be released to the public in substandard sizes. Regular Official Films prices prevail.

NON THEATRICAL CONTEST WINNERS

THE winners of the *My America* film contest, sponsored by Non Theatrical Pictures Corporation, in New York City, have recently been announced by H. Threlkeld-Edwards, ACL, president of the company, as follows: first award to *Within These Hills,* by Glenn Mitchell, ACL, of Joplin, Mo.; second award to *In The Grand Old U. S. A.,* by Leo J. Heffernan, ACL, of New York City; third award to *America, Your Land and My Land,* by Theodore D. Shaw, ACL, of Chicago. All the award winners were filmed on 16mm. Kodachrome. Checks for one hundred, for fifty and for twenty five dollars, respectively, have been sent to the winners, and their films, as well as all others entered in the contest, will be considered for commercial distribution by Non-Theatrical Pictures.

Open to all amateurs in the United States, the contest extended from November 1, 1940—when it was announced exclusively in Movie Makers—to April 15, 1941. Entries, which could be filmed especially for the competition or edited from existing footage, came from all sections of the country, providing a wide range of interpretation of the basic theme, My America. The judges, who arrived at a unanimous decision in all three of the awards, were Dr. E. De Alton Partridge, ACL, of New Jersey State Teachers College, chairman; Mary Beattie Brady, FACL, director of the Harmon Foundation; Rita Hochheimer, assistant director of visual instruction for the Board of Education of New York City.

Within These Hills is a genre study, accompanied by specially recorded music and narrative, of farm life in a secluded valley of the Ozark Mountains. Mr. Mitchell effectively divided his film into three sections, the first establishing the locale, the second examining the mountaineers' daily life and the third recording the communal activities of a Saturday afternoon at the general store.

In The Grand Old U. S. A. is described as "a kaleidoscope of the ever changing American scene," and was accompanied by Mr. Heffernan with music and narrative presented on the double turntables. In *America, Your Land and My Land,* Mr. Shaw concentrated chiefly on the distinctly democratic and American features of his home city of Chicago.

EXPOSURE FOR SUNSETS

To make Kodachrome sunset shots *after the sun has gone down,* open the lens as far as possible and do not worry about exposure. This advice applies to Kodachrome film only.

For Every 8 MM User
NEW
CINE-EXTENAR
WIDE ANGLE *Lens*

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Don't Change Your EXPOSURE TIME or DIAPHRAGM OPENING

Simply screw it. CINE-EXTENAR doubles field of view! Does not affect exposure, focus or definition; CINE-EXTENAR transforms your fast lens into a wide angle lens of equal speed —ideal for indoor fast lens shots.

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Specify camera lens when ordering.

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Our beautiful new descriptive catalogue, just out, illustrates the 1941 styles in titling. Get these new ideas for bettering your films! It's free! Write
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HORNE MOTION PICTURE SERVICE can handle your entire film promotion from start to finish. We specialize in planning—shooting — showing in 16mm silent or sound, black and white or color.
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FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

LATEST RELEASES

Let Your Body Breathe, 950 feet, 26 minutes, 16mm. sound on film, Kodachrome; produced by Kendall Greenwood, ACL.

Offered to: groups only, from July 15 to December 15.

Available from: Albert L. Morse, Goodall Company, Cincinnati, Ohio.

Let Your Body Breathe traces the development of the textile industry against swift and dramatic scenes of carding, drawing, spinning and weaving. In sharp contrast with the old fashioned modes of 1900, which flash briefly on the screen, are scenes of young men in the fresh Palm Beach suits and sport sets of today. The story of the Goodall Company, how clothes are designed and how retailers are serviced are all shown in this new film, which also includes shots of the $5,000 Goodall Golf Tournament featuring the leading golfers of the country.

Footnotes by Joyce, 200 feet, 16mm. sound on film, color; produced by Roger Sumner.

Offered to: groups.

Available from: Frank N. Baker, 902 Marbridge Building, New York, N. Y.

Footnotes by Joyce, an unusual and clever sales film, tells the story of the romance of a boy and girl entirely with closeups of their feet and legs. The meeting, the purchase of the wedding ring, plans for the wedding trip, the wedding and finally the feet of the new baby are all dramatized amusingly in this six minute movie.

MUSIC WITH MOVIES

When you are scoring a film, for use with dual turntables, try to keep the number of musical selections at a minimum. Numerous musical changes make the presentation of a film seem to be choppy. The smoothest effect is obtained by changing from one record to another while a title is on the screen.

Aircraft Diecasting, 1200 feet, 16mm. sound on film, Kodachrome; produced by Hubbard Hunt under the auspices of Pacific Industrial Films.

Offered to: groups.

Available from: West & Associates, Architects Building, Los Angeles, Calif.

Aircraft Diecasting weaves the story of modern diecasting into an educational film, with the newest transports and military airplanes of the United States as a background.

RECENT RELEASES

Recovery Road, 1 reel, 16mm. and 35mm., sound on film, black and white; produced by Willard Pictures.

Offered to: suitable groups of considerable size.

Available from: Miss Susan Henrotin, The Children's Aid Society, 105 East 22nd Street, New York, N. Y.; Walter O. Gutlohn, Inc., 35 West 45th Street, New York, N. Y.

Recovery Road tells the simple and moving story of tenement children who have been ill and who face the difficult problem of convalescence in crowded, airless rooms. At three homes for convalescent children, maintained by The Children's Aid Society, youngsters find the fresh air, good food and expert care that are so necessary for complete recovery. Commentary is by Raymond Gram Swing.

Television, 1 reel, 400 feet, 16mm. sound on film, black and white; produced by RCA.

Offered to: groups.

Available from: William J. Ganz Company, 19 East 47th Street, New York, N. Y.

Television takes the audience behind the scenes in a real television studio, demonstrating how pictures travel through the air. The film is entirely free from advertising.

Educator's Comment: Suitable for classes from 5th to 12th grades. Helpful in units on communications or modern sciences in elementary or junior high schools. Descriptive rather than technical. It may also be used in high school physics classes, as an introduction to more technical understanding of television.—*E.D.C.*

The Disinherited, 2 reels, 16mm. sound on film, black and white; produced by Documentary Film Associates.

Offered to: large groups of suitable responsibility.

Available from: The Children's Aid Society, 105 East 22nd Street, New York, N. Y.; Walter O. Gutlohn, Inc., 35 West 45th Street, New York, N. Y.

The Disinherited is a vivid and dramatic picturization of the health and recreational programs carried on in the Children's Aid Society's six Children's Centers situated in tenement districts throughout New York City. Bill Robinson is shown tap dancing, and there is a special sport comment by Bill Stern of *News of the Day.* Narration is by John Kieran, of *The New York Times* and *Information Please.* A 35mm. print of the film was shown at Radio City Music Hall for a week.

Wheels Across India, 3 and 6 reel versions, 16mm. and 35mm. sound on film, black and white; produced by Armand Denis.

Offered to: groups.

Available from: Dodge Division, Chrysler Corporation Film Department, 7900 Joseph Campau, Detroit, Mich.

Wheels Across India is high lighted by many incidents, customs and practices that are part of native life in little known corners of mysterious India and which never before have been recorded by the moving picture camera. The film is a graphic log of the most recent travels of the well known explorer, Armand Denis, and his wife.

The New Oregon Trail, 2 reels, 16mm. sound on film and silent versions, black and white.

Offered to: all adult audiences, and to schools in conjunction with showings to P.T.A. groups.

Available from: Castle Films, Inc., R.C.A. Building, Rockefeller Center, New York, N. Y.; Field Building, Chicago, Ill.; Russ Building, San Francisco, Calif.

The New Oregon Trail is a pictorial presentation of the many attractions and recreational opportunities offered in the Northwest section of the United States. Oregon's mountains and great forests, her streams full of trout, her miles of fine highways are all pictured in this film, along with the Columbia River, the Wallola Mountains, the McKenzie River and Klamath Falls.

SIGNS

Remember to film closeups of highway signs, town markers, roadside maps, tourist lodge placards, monument inscriptions and legends of other kinds. They will lessen the number of explanatory titles that you will need.

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word **Minimum Charge $2**

■ Words in capitals, except first word and name, 5 cents extra.

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■ BASS SAYS: A hot tip—Buy Bass for Satisfaction. USED CAMERAS: 8mm. Bell & Howell Straight 8, *f*/3.5 lens, $24.50; 8mm. Bell & Howell Companion Double 8, *f*/3.5, $32.50; 8mm. Revere Double 8, *f*/2.5 lens and case, $34.50; 8mm. Bell & Howell Sportster Double 8, *f*/2.5 Cooke and combination case, $54.50; 16mm. Stewart-Warner, *f*/3.5 lens, $13.50; 16mm. Filmo 75, Cooke *f*/3.5 lens, $30.00; 16mm. Cine-Kodak Model B, *f*/1.9 lens, 100 ft. capacity, $39.50; 16mm. Filmo 70A, Cooke *f*/3.5 lens and case, $42.50; 16mm. Superspeed Filmo, Wollensak *f*/1.5 lens, $75.00; 16mm. Filmo 70DA, 15mm. wide angle, 1″ *f*/1.8 Cooke, 3″ *f*/3.5 Wollensak and case, brown finish, $215.00. USED PROJECTORS: 8mm. Revere Model 80, 500 watt lamp and case, $47.50; 16mm. Bell & Howell, 250 watt, 50 volt, with case, $42.50; 16mm. Bell & Howell Model S, 500 watt, brown finish, with case, $62.50; 16mm. Ampro Model KD, 750 watt, with case, like new, $90.00; 16mm. Filmomaster, 750 watt, like new, with case, $95.00; 16mm. Bell & Howell Diplomat, 750 watt, with case, $125.00. USED SOUND PROJECTORS: 16mm. Ampro YA SOF projector. 750 watt lamp, like new, $195.00; 16mm. RCA SOF projector Model PG80, 400 watt lamp. $85.00; 16mm. Ampro UA, 750 watt SOF projector, $195.00; Illustrovox Film Slide Disc Projector, $30.00. Ready! DeJur Critic Cine Meter highly recommended. Extremely sensitive, complete with leather case, $18.00 postpaid. Distributors of Auricon 16mm. Recorders, new model, complete, $695.00. Auricon Synchronized Motor for Cine Special, $125.00. Don't trade until you write to Bass first. It pays in permanent satisfaction. Free on request: 84 page Bass Cine Bargaingram—an authority for silent and sound equipment. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ CLOSING out 16mm. cameras. All cameras practically new and complete with case. 1—American Bolex, $145.00; 1—Victor Model No. 5, $84.95; 1—Bell & Howell Model No. 70-D. $73.50; 1—Victor Model No. 4. $57.50. STANDARD FOTO SUPPLY CO., 124 E. Washington St., Greensboro, N. C.

■ VICTOR 1600′ capacity 16mm. reels, $1.00 each. B & H 1200′ capacity 16mm. reels, $1.75 each. All reels slightly used, perfect condition, priced F.O.B. Davenport. Used carrying cases for 1600′ reels, 50c each. F.O.B. Davenport. EASTIN FILM, Davenport, Iowa.

■ TWO RCA 16mm. sound cameras; one newsreel type; one studio type; reasonable. BARRY, 2106 Grand Concourse, Bronx, N. Y. C. Phone: SEdgwick 3-2900.

■ 16MM. sound recorder and amplifier, professional type, variable density system; complete, $675.00. 35mm. step printer, $50.00. 16mm. Kodascope Movie Viewer, used, $10.00. All prices net, F.O.B. BOX 236, MOVIE MAKERS.

■ FOR real bargains in cameras, projectors and other movie equipment, write for our bargain Catalog. WILLOUGHBYS, 110 W. 32nd St., New York City.

In *August* Movie Makers

A CAMERA IN GRAND CANYON

How to make a thrilling movie of this thrilling National Park. An authoritative and entertaining article by an author who has explored all of the canyon's movie possibilities.

Who will win the Hiram Percy Maxim Award for 1941?

Who will place in MOVIE MAKERS 1941 Ten Best?

(The world's oldest annual selection of the best amateur movies—open to all amateur movie makers!)

The Hiram Percy Maxim Memorial Award is given to the movie maker who has produced the best picture in the General Class of the Ten Best, chosen by MOVIE MAKERS.

The name of the winner of the Award is inscribed on the Maxim Memorial at League headquarters. He receives a replica in miniature of the Memorial and a cash prize of

$100.00

Every movie maker has a chance at this award and a place in MOVIE MAKERS selection of the Ten Best.

It is only necessary to send your entries to MOVIE MAKERS so that they will arrive before 5 P.M., October 15, and to accompany them with the entry form below, properly filled in and signed.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the producer of the picture that the staff of MOVIE MAKERS considers as the best all around film of the eight that place in the GENERAL CLASS of the Ten Best.

To classify entries properly, send the certificate below with each film that you submit.

You may submit films for consideration as early as you wish and you may submit as many subjects as you wish. All amateur movies, 8mm. and 16mm., long and short, are eligible (except that 35mm. films are admitted only if they qualify in the General Class).

Send entries and certificate to
MOVIE MAKERS
420 Lexington Avenue
New York, N. Y.

Place ....

Date ....

I, ... (name)

certify that:

1. I have received compensation from a client for
2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1941,

a motion picture made by me entitled:

.... (name of film)

(signature) ....

■ AS new: 16mm. Bolex, equipped with 1″ *f*/1.5, 3″ *f*/3.3, 15mm. Goerz *f*/2.7 wide angle, excellent condition, $275.00; 8mm. Bolex, equipped with ½″ *f*/1.9, 1½″ *f*/3.5 telephoto and wide angle lens, $235.00; Bell & Howell 70DA, brand new condition, equipped with Cooke lenses, 1″ *f*/1.8, 4″ *f*/4.5, 1″ *f*/2.7, $195.00; 3¾″ *f*/3.3 Taylor-Hobson-Cooke, $65.00; Hugo-Meyer Plasmat lens set, 2½″ *f*/4.5, 3½″ *f*/8, 4¾″ *f*/6.5, excellent, adaptable to any camera, $65.00; Cooke 1″ *f*/1.8 lens, $29.50; 2″ *f*/1.5 Hugo-Meyer Plasmat, $75.00; 2″ *f*/3.5 Tessar, $29.50; Dallmeyer 4″ *f*/4, $45.00; Hugo-Meyer 1-⅜″ *f*/1.5, $59.50; 2″ *f*/1.9 Dallmeyer, $49.50; 1″ *f*/1.5 Dallmeyer, $59.50; 3″ *f*/3.5 Dallmeyer, $55.00; 20mm. *f*/1.5 Dallmeyer, $57.50; 1″ *f*/2 Schneider, $29.50; Dallmeyer 0.99, 1″, fastest lens made, $39.50; 1½″ *f*/4 Dallmeyer, $37.50; 2″ *f*/3.5 Cooke, $45.00; 2″ *f*/1.9 Dallmeyer for Magazine Cine-Kodak, $54.50. TOP ALLOWANCES: $39.00 allowance for your Model 50 on new Ampro at $98.00, on new Bell & Howell at $112.50 with 400 ft. reels. $60.00 allowance for your Model 70 on the new 400 ft. Bell & Howell at $112.50 and $49.50 for your Keystone R-8 on the new Ampro at $98.00. $28.50 for your Model 20 *f*/3.5 on new Perfex Magazine Loading Camera at $59.50. $139.00 allowance for your Bell & Howell 16mm. Filmo-Master on any new Eastman or Bell & Howell sound machine. Full list price for your Eastman, Bell & Howell, Revere or Keystone 8mm. equipment on new 8mm. Bolex. TRADE OFFER: Firearms, binoculars and medical microscopes accepted in trade on cameras, motion picture cameras, RCA or Philco radios. Most liberal traders in the country, established in 1914. Complete repair service on all makes shutters, cameras, motion picture cameras and projectors. All work guaranteed. NATIONAL CAMERA EXCHANGE, 11 So. Fifth St., Minneapolis, Minn.

FILMS FOR RENTAL OR SALE

■ MONEY MAKER "The World's Greatest Passion Play," 16mm. and 35mm. Specify sound or silent, purchase or rent; superior to OBERAMMERGAU play. Write HEMENWAY FILM CO., 37-B Church St., Boston, Mass.

■ FOR PROFIT lease THE LITTLE FLOWER OF JESUS. All-English talking. Long or short terms. Sole distributors: SUNRAY FILMS, Inc., Film Bldg., Cleveland, Ohio.

■ CLOSING out 8mm., 16mm., sound and silent films. Large selection. Send for your "AMATEUR-MOVIE-SPECIAL" today. State requirements. INSTITUTIONAL CINEMA SERVICE, Inc., 1560-M Broadway, N. Y. C.

FILMS WANTED

■ SOUND and SILENT films wanted. Quote lowest prices, examination of prints required. IRIS FILM LIBRARY, 60 Summer St., Abington, Mass.

FILMS FOR EXCHANGE

■ EXCHANGE: Silent pictures, $1.00 reel. Finest sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND, silent films exchanged, rented, bought; 8 & 16mm.; always bargains. Get on our list. FRANK LANE, 80 Boylston, Boston, Mass.

■ 8MM. FILMS! Trade-in your films on latest Castle releases. Also big selection used prints. RIEDEL FILMS, Dept. MM-741, 2221 W. 67th St., Cleveland, Ohio.

MISCELLANEOUS

■ EDITOLA—For double system 16mm. Separate heads for sound and picture. Shows picture and reproduces sound. Particulars. EDITOLA, 894 Woodland Ave., Oradell, N. J.

■ AUTHORIZED REPAIR SERVICE: Kodak, Ampro, Bell & Howell, Keystone, Graflex parts stocked. Factory rates. HEBERT STUDIOS, Inc., 53 Allyn St., Hartford, Conn.

In *August* Movie Makers

GETTING THE BEST FROM YOUR METER

A complete pictorial description of how to use an exposure meter. Study these illustrations and you will know how to get the best service from a photoelectric exposure meter.

Printed by WNU, N. Y., in the U. S. A.

Take off . . . WITH A CINÉ-KODAK TELEPHOTO

TO reach far up into the blue for close-ups of planes or gliders . . . to hurdle the sidelines for revealing shots of important action in any sport . . . to get portraits of distant, timid game . . . to obtain unposed glimpses of the youngsters at play, unconscious of you and your camera . . . for these and for dozens of other particularized types of movie making, rely on a Ciné-Kodak Telephoto or Long-Focus lens.

In design, material, craftsmanship, and finish there are no better specialized lenses than these. They are precision products, in the true sense of the phrase, fully meriting the pride and confidence of skilled, experienced movie makers.

For users of such 16 mm. cameras as the Magazine Ciné-Kodak, Ciné-Kodak K, Ciné-Kodak E *f*/1.9, the Ciné-Kodak Special, and other home movie cameras equipped with standard-threaded lenses, there are seven long-focus Ciné-Kodak lenses.

50 mm. (2 inch) *f*/1.6
50 mm. (2 inch) *f*/3.5
63 mm. (2½ inch) *f*/2.7
76 mm. (3 inch) *f*/4.5
102 mm. (4 inch) *f*/2.7
114 mm. (4½ inch) *f*/4.5
***152 mm. (6 inch) *f*/4.5**

*This lens cannot be adapted to the Ciné-Kodak E *f*/1.9.

The Magazine Ciné-Kodak Eight can be fitted with the first four of the foregoing lenses. In addition, there are two others available:

25 mm. (1 inch) *f*/1.9
38 mm. (1½ inch) *f*/2.5

A 38 mm. (1½ inch) *f*/4.5 telephoto lens is made expressly for use with Ciné-Kodak Eight-60.

★ EASTMAN KODAK COMPANY, ROCHESTER, N. Y. ★

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

HOW TO USE METERS

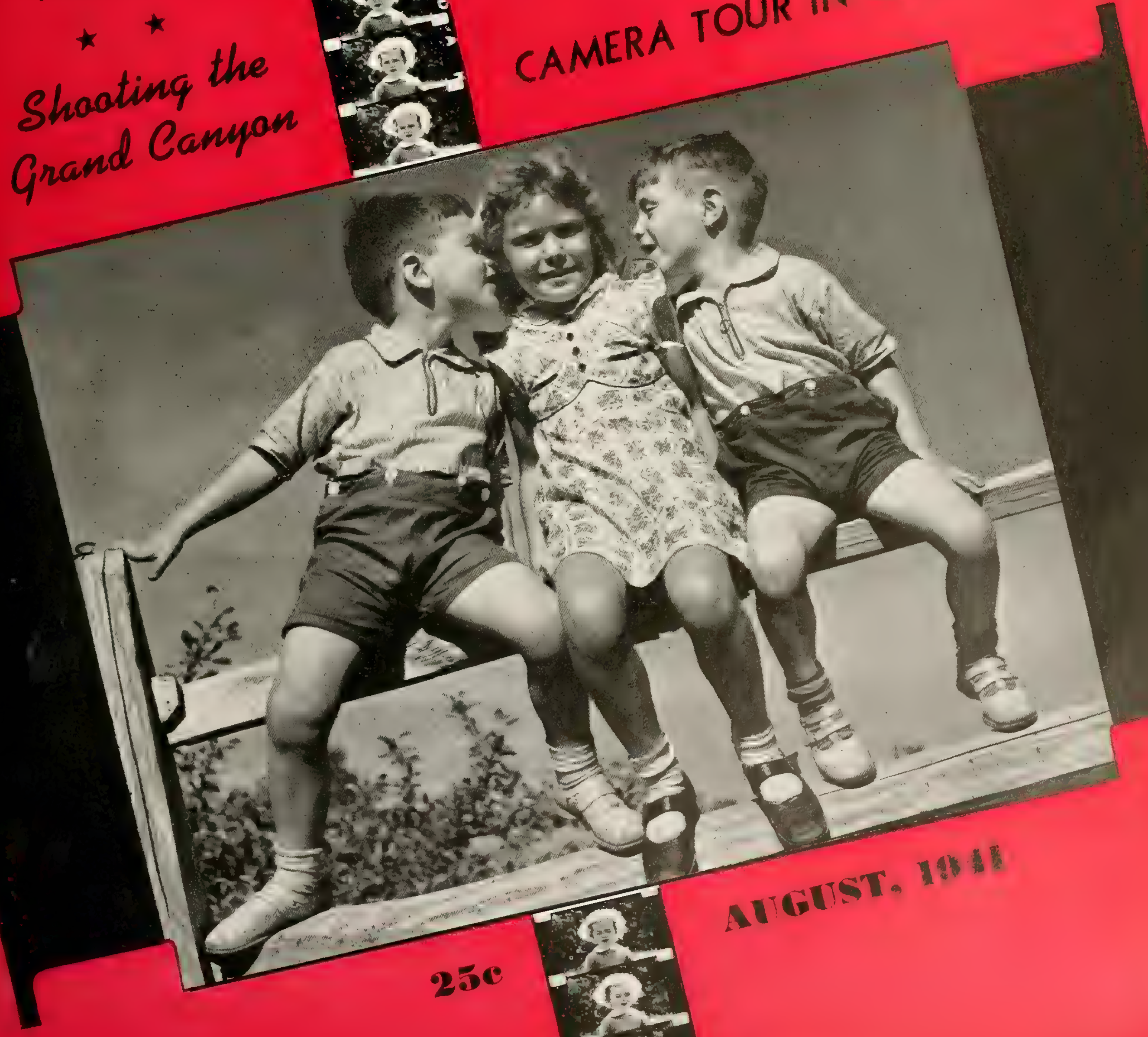
★ ★

Shooting the Grand Canyon

What reflectors can do

★ ★

CAMERA TOUR IN CANADA

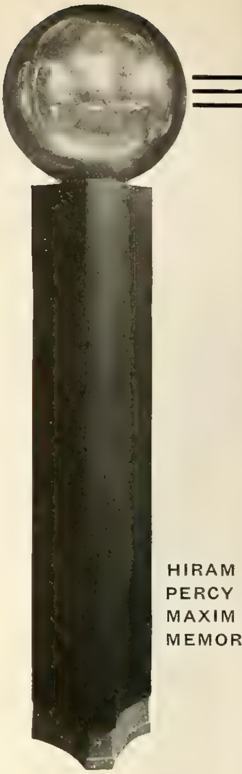


AUGUST, 1941

25c

A GOAL TO STRIVE FOR

THE HIRAM PERCY MAXIM MEMORIAL AWARD



HIRAM
PERCY
MAXIM
MEMORIAL

At the headquarters of the Amateur Cinema League is a tall pillar, surmounted by a silver globe. This is both a monument to the memory of Hiram Percy Maxim, Founder of the Amateur Cinema League and its first President, and a symbol of his movie making ideals, for on its surface is inscribed, each year, the name of the winner of the Hiram Percy Maxim Award, forming a roll of honor of the world's greatest amateur movie makers.

This Award is offered for the best picture in the General Class of MOVIE MAKERS annual selection of the Ten Best Non Theatrical Films. It carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of . . . . **$100.**

Every movie maker has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, submit a film for consideration for . . .

MOVIE MAKERS

Ten Best Non Theatrical Films of 1941

the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of MOVIE MAKERS from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker can send one or more entries.

League members' films sent for review earlier in the year, and subsequently edited, titled, or otherwise improved, should be submitted again for final consideration.

Send your entries to MOVIE MAKERS so that they will arrive before five o'clock, October 15, and accompany them with the entry form, filled in and signed.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the maker of the picture that the staff of MOVIE MAKERS considers as the best all around film of the eight that place in the *General Class* of the Ten Best.

THE judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1941 Ten Best and the Hiram Percy Maxim Award!

Five o'clock, October 15, is the deadline for 1941!

Send the Certificate Below With Each Film That You Submit

Place

Date

(name)

[illegible] Best for

[illegible] from a client for, and will [illegible] December 1, 1941,

(name of client)

Rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 15, is the deadline. All films to be considered for 1941 Ten Best and the Maxim Award must reach MOVIE MAKERS office, at 420 Lexington Avenue, New York, N. Y., before that time.

2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate below must be provided for each film that is to be considered in the final selection. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of MOVIE MAKERS for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1941, before five o'clock.

5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.

6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).

7. Entries are welcome from movie makers outside the United States, but these must be on film stock manufactured in the United States.

8. Phonograph records for musical accompaniments cannot be received from outside the United States. Phonograph records can be submitted with films sent from within the United States, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.

10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 2, because of the last minute rush.

11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of MOVIE MAKERS, and the judges will decline to discuss their decisions, after they are made.

12. The competition for placement in MOVIE MAKERS Ten Best Non Theatrical Films of 1941 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody anywhere, subject to the provisions of these rules.

MOVIE MAKERS, 420 Lexington Avenue, New York, N. Y.

Eat Your Cake And Have It Too!

The Da-Lite Model B Screen Sturdy construction, easy operation, high quality and low price make the Model B the most popular wall type screen. From $6.00* up.

The Da-Lite Challenger—America's most popular screen, is the most convenient of all portables. It can be set up anywhere in 15 seconds. It is the only screen that can be adjusted in height by merely releasing a spring lock and raising the extension support. Compact "all-in-one" construction makes it easy to carry and use. 12 sizes from $12.50* up.

WITH MOVIES OR STILLS

SHOWN ON A DA-LITE GLASS-BEADED SCREEN

(Reg. U. S. Pat. Off.)

For the fullest enjoyment of your color or black and white movies or stills, show them on a Da-Lite Glass-Beaded Screen! It has the superior light reflective qualities that are especially needed for bringing out the true colors of color film, which is more dense than black and white. The Da-Lite Beaded surface also reproduces brilliantly and accurately every gradation of tone in black and white film. See this famous Da-Lite Glass-Beaded Screen surface (the result of 32 years of screen manufacturing experience) at your dealer's today! The Da-Lite Challenger and the Model B screen (shown here) are two of many styles available. Some are priced as low as $2.00*. Write for literature!

**Prices slightly higher on Pacific Coast.*

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DA-LITE SCREENS AND MOVIE ACCESSORIES

FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

LATEST RELEASES

Nature's Art Gallery, 3 reels, 16mm. sound on film and silent, color; produced by Scientific Films under the supervision of Vincent H. Hunter, ACL.

OFFERED TO: adult groups only.

AVAILABLE FROM: W. S. Basinger, General Passenger Traffic Manager, Union Pacific Railroad, Omaha, Neb.

Nature's Art Gallery covers the Southwestern wonderland of Cedar Breaks National Monument, Bryce Canyon and Grand Canyon National Parks, the Kaibab National Forest and Zion National Park. Distinctly scenic in treatment, the film also records the activities in these parks. Special emphasis is placed on the wildlife of the region.

RECENT RELEASES

This Amazing America, 3½ reels, 16mm. sound on film, color; produced by Wilding Pictures for the Greyhound Lines.

OFFERED TO: groups of seventy five persons or more.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South La Salle Street, Chicago, Ill.; 351 Turk Street, San Francisco, Calif.; and Greyhound Bus offices in Pittsburgh, Philadelphia, Washington, Cincinnati, Indianapolis, Chicago, Detroit, Boston, Cleveland, Buffalo and Syracuse.

This Amazing America is a lighthearted story which begins behind the microphone in a broadcasting studio and winds its way in a circle trip around the continent to end at Niagara Falls. Featured are a young history professor, who hasn't a very high opinion of modern girls, and a girl who is beautiful but not so dumb. Some of the wonders of this country which they encounter are a highway that goes to sea, the "superman" of the Northwoods, a natural bridge that works for a living, the source of the Mississippi, a War Dance in a Peace Park, a famous public building built backwards, a Dutch town on Lake Michigan and a Square Dance in the Great Smokies, as performed before the King and Queen of England.

At least three or four weeks advance notification must be given in requesting a booking from any of the offices listed.

EDUCATOR'S COMMENT: This film will show students from the fifth to the twelfth grades many famous points of interest in the United States, and it explains why each is famous. A romantic theme runs through this educational film, interspersed with occasional advertisements for motor coach travel.—*E.D.C.*

Singing Wheels, 900 feet, 16mm. sound on film, black and white; produced by Wilding Picture Productions, Inc.

OFFERED TO: groups.

AVAILABLE FROM: Motor Truck Committee, Automobile Manufacturers Association, Transportation Building, Washington, D. C.

Singing Wheels is a human record film of motor truck transportation. The narrator tells how vital to all our modern wants are the services of motor trucks, and the picture shows how everything we need and use—every raw material, every finished product — is transported many times in trucks. A striking "black out" sequence shows how our whole way of living would stop dead if some inconceivable disaster should strike all motor trucks from the highways. Truckmen are heard briefly speaking their own language; there is a rolling *Song of the Trucker;* and, as a finale, the film shows the importance of motor trucks in the defense of the nation.

EDUCATOR'S COMMENT: An excellent picture for elementary, junior high and senior high school classes studying transportation, tax legislation or occupations.—*E.D.C.*

Black Scourge, 1 reel, 400 feet, 16mm. and 35mm. sound on film, black and white; produced by the Jam Handy Organization.

OFFERED TO: farm organizations, agricultural teachers, colleges, theatres, county agricultural agents and Du Bay dealers.

AVAILABLE FROM: Film Department, Bayer - Semesan Company, Nemours Building, Wilmington, Del.

Black Scourge shows the ways in which the scientist and farmer work together, to reduce grain disease losses. This film reveals for the first time the life process of some of the most dangerous enemies of grain. In the picture are such well known villains of agriculture as stinking smut of wheat, the smuts of oats and rye, stripe disease of barley and seedling diseases of corn. It is a dramatic story in which the heroes are the American farmer and the American research worker.

Nickel Refining, 1 reel, 16mm. sound on film, black and white; made in cooperation with The International Nickel Company, Inc.

OFFERED TO: educational institutions, engineering and scientific societies, civic and business associations, clubs, churches and other responsible organizations.

AVAILABLE FROM: Bureau of Mines, 4800 Forbes Street, Pittsburgh, Pa.

Nickel Refining opens with airplane views of a large refinery which produces electrolytic nickel, black nickel oxide and nickel shot. After the introductory sequence, the film traces the entire process of nickel refining, from the time when it is crushed and ground in the ball mill to the stage when the molten nickel is poured from an open hearth into powerful jets of water, which separate the nickel into small globules or shot.

Botany Clothes the Nation, 1 reel, 16mm. sound on film, color; produced by Spot Film Productions, Inc.

OFFERED TO: groups.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South La Salle Street, Chicago, Ill.; 1700 Patterson Avenue, Dallas, Texas; 351 Turk Street, San Francisco, Calif.

Botany Clothes the Nation shows the making of Botany yarn and cloth, from the weaving to the dyeing and final testing. Special emphasis is placed on these tests, made in the chemical and textile laboratories. At the end, many combinations of matching socks, ties and shirts are shown.

EDUCATOR'S COMMENT: If considerable advertising is not an objection, educators will find that pupils from the fourth grade on will learn much about the yarn and cloth industry from this picture. The color adds greatly to its value.—*E.D.C.*

DYE FADES

A dye fade can be added to any 8 or 16mm. film after it has been processed. This procedure is very inexpensive, since a small quantity of dye will make an almost unlimited number of fades. No special skill is required to make the fades, although several practice tries on old film are advisable.

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

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My exposure meter is a ____________

Condition ____________

NAME ____________

ADDRESS ____________

World's Largest Camera Store
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Established 1899 M.M.

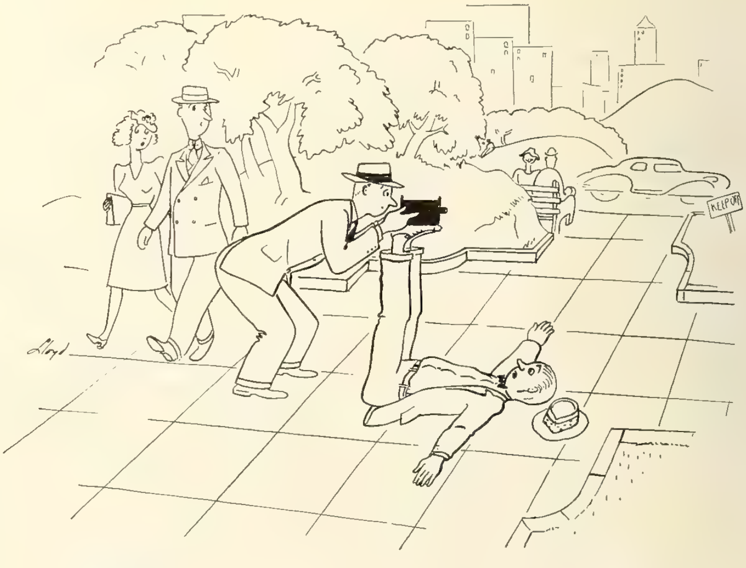
Closeups—What filmers are doing

During the two year run of the New York World's Fair, we thought that we did about as well as the next one in the matter of personal visits to the big show. But we can now state without qualifications that, since the Fair closed, we have learned far more about it from amateur films than ever we saw with our own eyes. Just for the record, George Tasso, ACL, of Brooklyn, N. Y., seems to have produced the most comprehensive coverage of Whalen's World Wonder yet to reach the League's office —4800 feet of 16mm. Kodachrome, completely edited and titled. . . . Anybody care to challenge that?

If ever you have lived and worked for an American organization on foreign service, you will know well the familiar frustration of the returned expatriate. We remember clearly our girl cousin who married an Annapolis graduate and went with him to Manila for his first three years of duty. During that time they had two children, three servants, a private house and a car, all on the salary of a lieutenant j. g. But the awful reckoning came during their next three years, passed in a two family house, without car or cook, at the New London (Conn.) Submarine Base. . . . Now, after some twenty years in the Far East, it is Fred C. Ells, FACL, and Mrs. Ells, in their newly built home outside of Santa Barbara, who are discovering that Kipling was right. "Ruth has been very busy," reports Mr. Ells, "learning to keep house in this land of electrical gadgets. She loves the labor saving devices, but in the same breath mourns the loss of her cook and amah." There might be some kind of warning in this item for James L. Frisbie, ACL, and Mrs. Frisbie, who are just embarked on their first tour of duty for an American oil company in Venezuela. But if we were them, we should not worry too much about it.

In one place or another, these days, you get to read a lot of letters giving the personal reactions of Britons under the "Blitz." But it has remained for Peter A. Le Neve Foster, a founder, some fifteen years ago, of the famed Manchester Film Society and a firm friend of the ACL for more than a decade, to give us our clearest picture to date. The first sentence of his recent letter seems a magnificently casual understatement: "It must be nearly two years since I wrote you, and a lot has happened since then." From there on you keep running into comments like . . . "As you can see from this notepaper, I am an officer in the Royal Army Service Corps, which means that I am a mixture of butcher, baker, grocer and gasoline pump attendant. . . . Except for a night or two at the very beginning of the war, when all were a bit jittery, I haven't lost a wink of sleep worrying about raids. . . . My wife was blitzed on the northwest coast and had to be pulled out from under piles of broken glass and most of the ceiling.

"A few weeks later she was blitzed out of a London nursing home, but again escaped unhurt. . . . I too have got off rather lightly."

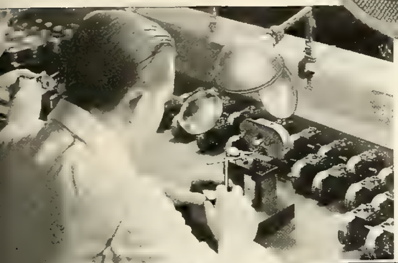


"Say, Bill, can't we go find a park where they *do* allow tripods?"

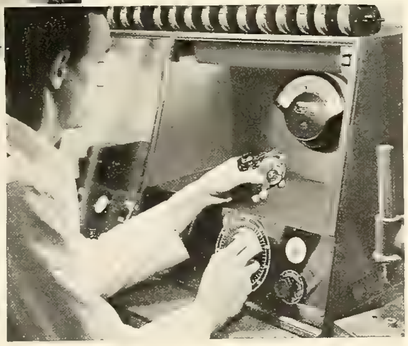
DO YOU WANT *The Finest* 8mm. MOVIES?

REVERE MODEL 88 CAMERA

Here is the value you've been looking for—Eastman-licensed spool and spindle, *five* speeds, including slow motion; positive speed governor control; watch-like precision mechanism. Compare its features with those of other cameras! Complete with Wollensak F 3.5 lens, **$32.50**; with F 2.5 lens, **$44.50**.



Revere engineers have not passed up a single requisite to make Revere products the ultimate in precision. An example of this exactness—setting the focal-length seat in Revere Cameras. Only the finest micro-instruments are used. The distance between lens seat and film track must not vary .0003 inch to pass Revere's rigid requirements. Revere movies are always sharp.



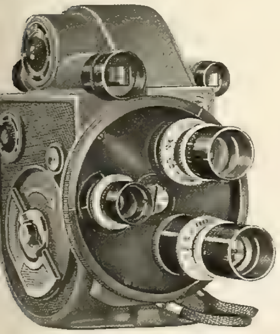
The exact speeds of 8, 12, 16, 24 and 32 frames per second are individually calibrated for Revere Cameras. A delicate stroboscope is used for these precise settings. The speed of the shutter is synchronized with the sensitive flashes of the stroboscope, and is graduated actually on the speed dial.

-THEN CHOOSE THE Revere 8M/M CAMERA AND PROJECTOR

Revere equipment consists of precision-built instruments—the kind you will be proud to use and show. The appearance of the pocket-size Revere 8mm. Camera is outward evidence of quality in hidden parts and high standards of precision that are so essential to superior movies.

Revere's automatic film threading sprocket not only makes this camera amazingly easy to load and operate but is your assurance of sharp movies—without film snubbing in rewinding. You place the film spool onto the Eastman-type spindle . . . drop the film in the gate and sprocket and fasten it to take-up spool . . . close the camera—Revere does the rest.

Revere's rigid standard of manufacture, inspection and lens fitting insures movies of remarkable sharpness. Take color or black-and-white. The Revere Eight takes pictures you will want to show. Revere equipment has advanced features that every one appreciates.



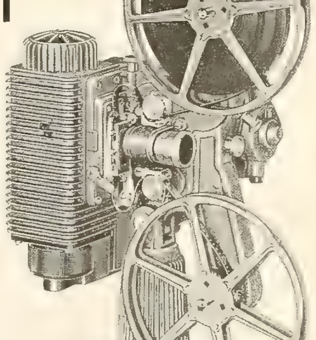
REVERE MODEL 99 TURRET CAMERA

Has the same basic features as the Revere Model 88 plus a rotating turret head for three screw-type lenses, with extra optical viewfinder for use with Telephoto lenses. By rotating turret head you can change instantly from ½ inch lens to Telephoto lens. Correct lens position is assured by precision index mechanism. Complete with one Wollensak 12.5mm. F 2.5 lens, **$65.00**.

For Free Literature, Write Dept. 8MM

REVERE CAMERA CO., 320 E. 21st St., Chicago, Ill.

REVERE 8 mm. PROJECTOR

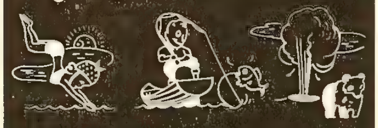


- Many outstanding "Easy-to-thread" features.
- Projects Brilliant 8mm. Movies.
- Powerful 500-Watt Lamp.
- Double Blower Cooling System for lamp and film.
- Fully Enclosed Mechanism.
- No Belts in the Revere.
- Heavy-Duty AC-DC Motor.

Model 80; complete with 500-watt lamp and F 1.6 lens, **$65.00**. **DeLuxe Model 85** with lamp, lens and case, **$75.00**.

Revere *Quality 8M/M Equipment*

Make EVERY SHOT a good one



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at good photo dealers

For thrilling color . . better pictures

This summer don't come back with alibis—*come back with pictures!* Even the tough ones won't fool you when you set your camera by the new G-E. With correct exposure every time, you'll save on film; get thrilling color, sparkling movies and stills. Advantages you'll appreciate:

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GENERAL ELECTRIC
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Films you'll want to show

Non theatrical movie offerings for substandard projection

■ *Springtime in the Holy Land* is a two reel, all color subject, released by Astor Pictures Corporation, 130 West 46th Street, New York City, with a running time of seventeen and one half minutes. This is said to be the first two reel, 16mm. silent film which depicts the new industries and the old holy places of Jerusalem and Palestine. It is offered for outright sale by the distributors.

■ *Courier of Lyons,* 16mm. sound on film, running time, 110 minutes, released by Garrison Films, Inc., 1600 Broadway, New York City, is a French language film, depicting a historical incident of Napoleonic France. In 1796, a mail coach carrying eleven million francs, intended for the use of Napoleon's army in Italy, was robbed, and the courier and postilion were murdered. Through a case of mistaken identity, an innocent man was accused of the crime, was tried and was condemned.

■ *Mayerling,* 16mm. sound on film, running time, ninety five minutes, has already achieved cinematic fame in the theatrical field. Charles Boyer as the Archduke Rudolph of Austria and Danielle Darrieux as Marie Vetsera reenact the famous romance with intensity and poignancy. The subject is in French, and it is said to be greatly in demand in schools. A French dialog script is available. Distributor is International Film Bureau, Inc., 59 East Van Buren Street, Chicago, Ill.

■ *Old Time Movies,* one reel, 8mm. silent and 16mm. sound and silent, is an amusing release by Castle Films, Inc., 30 Rockefeller Plaza, New York City. The subject is composed of authentic movie shots, made many years ago, and it gives an interesting cross section of life in the United States at that time. A feature is an action shot of "Teddy" Roosevelt with his Rough Riders, and the film includes action views of past life in New York, a fashion parade of the day and the disportings of a group of coy bathing beauties circa 1912.

■ *The Lady Vanishes,* 16mm. sound on film, running time, eighty seven minutes, released by Films, Inc., 330 West 42nd Street, New York City, is a fast, entertaining story, directed by Alfred Hitchcock. This British director, famous for his handling of cinematic exposition, exhibits the best of his talents in this picture. The action revolves about the efforts of a group of foreign conspirators to arrest an English agent, played by Dame May Whitty.

FILM THE AMERICAS!

WHEREVER filmers are traveling, this summer, the chances are very great that they have stayed in their own countries. So few of these countries are free from the actual facts of war—battles, bombings, invasions and occupations—that there are not a great many of them in which traveling for pleasure is possible. Elsewhere, he who takes to trains or highways does so for reasons of necessity.

In the Western Hemisphere, there is still unrestricted travel between the continents and the countries in them. The inhabitants of the Americas have been, in recent years, the greatest travelers in the world. The wealth that has been created in the Western Hemisphere has been spent liberally for transportation and for expenses of the thousands who are away from home for a part of each year. Now, restless Americans will, by necessity, have to explore the far reaches of their own lands, if they would take to the road.

These Americans will discover what a great many Europeans and Asiatics have long known, which is that there are plenty of things to see in the New World. The days of the pioneers are gone, and the civilization that Canada, the United States and the countries of Central and South America have developed is a marvel to dwellers in older lands. Because it lies round about us, many of us have held it of little interest, and we have set flight for more distant places.

This is a year which should be one of discovery to many North and South Americans and to the Central Americans in between. The length of the journey need be limited only by time and money, not by the opportunity to see new ways of life. The hills of Kentucky are as strange to New Yorkers as are the tall towers of Manhattan to the inhabitants of the pampas.

Because American cameras cannot safely be taken to Europe, Asia or Africa, lest they encounter maritime warfare in the travel, there is no reason why they should not be exceptionally active in recording the same American things that European and Asiatic filmers used to come here to shoot. Intrinsically, the cinematic interest exists for Americans, just as it used to exist for Europeans. It may not be fashionable to visit Oklahoma, Oregon or Peru, as it used to be fashionable to be seen at Juan les Pins, the Lido or Baden Baden, but there is better film fare in the Americas than the watering places of Europe ever produced, when they were jammed full of assorted dukes, marquises and idle women. A duke, even at the height of his "dukeishness," was a dull movie subject, compared to an oil well, salmon on the Columbia or the Andes.

If you have not yet gone away for an investigation of some of the wonders of the Western Hemisphere, fill up your camera and set forth, even if you get only to the next county. Once you decide to film the sights of the Western world, your only problem will be to ration your film supply, so that you will get something of all the marvels that are to be found as near or as far in the Americas as you can manage to go. Take a tip from the Europeans. If they could manage it, they would be in America, too!

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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THE MOOD OF MIDSUMMER

Ewing Galloway

Meisel from Monkmeyer

Ewing Galloway

Harold M. Lambert from Frederic Lewis

CAMERA TOURS IN EASTERN CANADA

A list of things to see and film in land of charm

EARL L. CLARK, ACL

EACH year, millions of Americans visit their friendly neighbor to the north and depart with only a pastel impression of the brilliant picture that is Eastern Canada. Guidebooks do not detail the variegated spirits, non alcoholic, which are the distinguishing mark of every Canadian city. So grab your toothbrush and camera, and let's go take a "look see."

Niagara Falls may be the movie maker's first point of contact with Canada. It is well known that the finest scenes are to be taken from the Canadian rim. But not so well known is the fact that a walk down to the river's bank will bring you to a spot where the thundering heights are thrown into sharp relief against the ever present mist and clouds, to present an awe inspiring picture.

For a simple but effective continuity, try a couple of lengthy shots of the *Maid of the Mist* as it takes on rain coated sight seers, swings out into the roaring rapids and bucks the river's fury, to convey its passengers close to the Falls. At home, you can cut this up, pepper it lightly with your other Falls views and then see how you like the effect of it on the screen.

For Hasty Hank, the most comprehensive view of the Falls is to be had from the little known roadway directly below Burning Springs. Beneath you lies the whole majestic sweep of the upper Niagara River and the awful plunge over the Horseshoe and American Falls, all to be filmed in one breath taking shot.

The enterprising filmer should not overlook the thrilling scenes that are provided by the construction of the new International Bridge. A jaunt down river to the Spanish Aero Car over Whirlpool Rapids and to Niagara Glen will repay the scenery hunter.

Now that you're dead tired, crawl into the Hotel Brock or Fox Head Inn. They have the right antidote for scenic poisoning.

By traveling westwood, on old Highway No. 8 through the Niagara fruit belt, you can film some of Canada's finest scenic views. But the paralleling Queen Elizabeth Way, with its separated traffic, is Canada's most modern highway. Take your choice —beauty or speed!

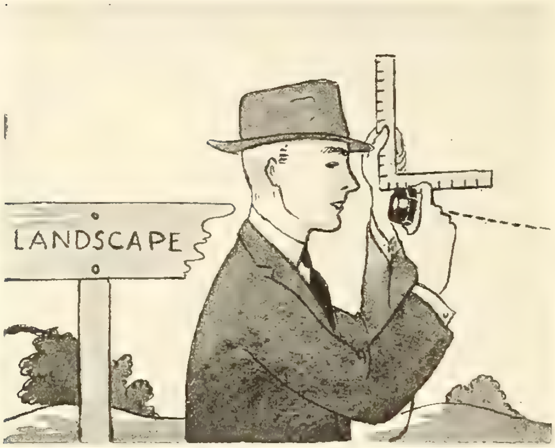
St. Catharines is the Garden City of Canada. Her greatest claim to fame, however, is because of the proximity of the Welland Canal. Filming is not permissible here during wartime, but the movie

[Continued on page 369]

16mm. scenes by
Earl L. Clark, ACL

- Above and below, scenes that you can shoot in Eastern Canada, shown in frames from movies by the author.

GETTING THE BEST FROM YOU



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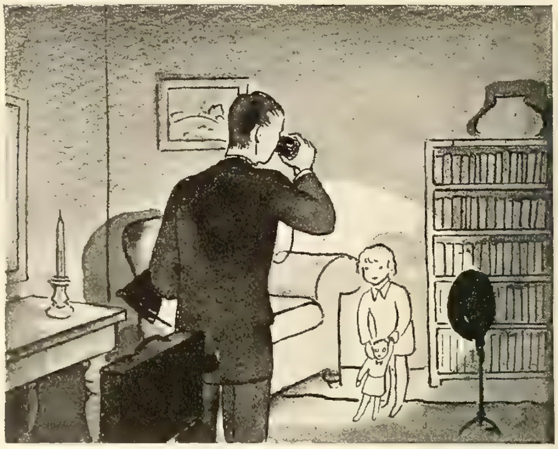

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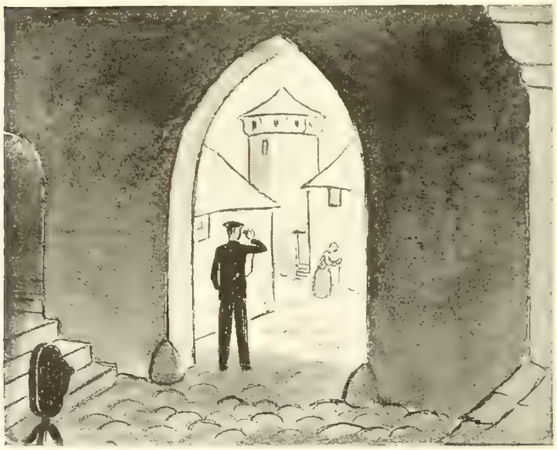

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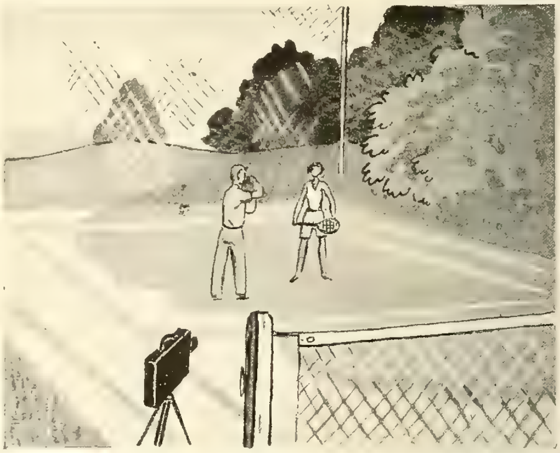

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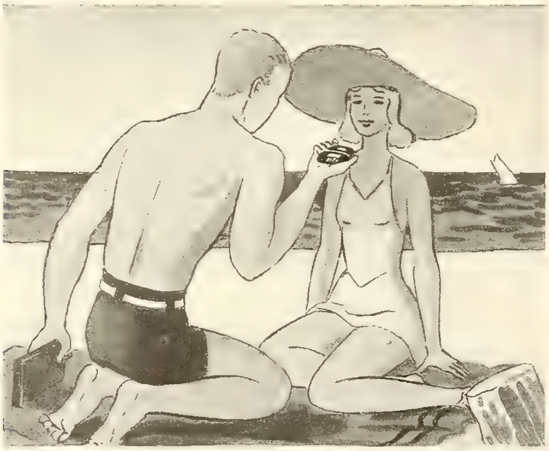

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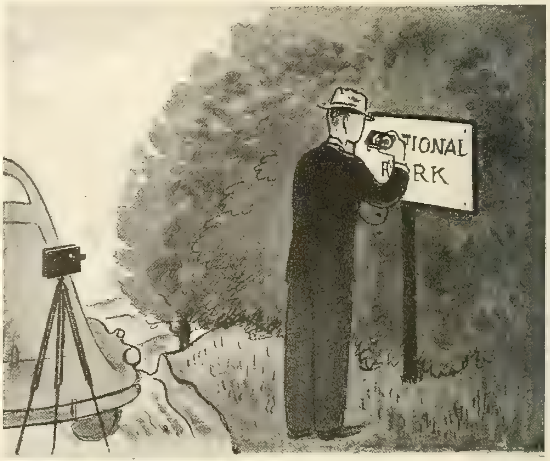
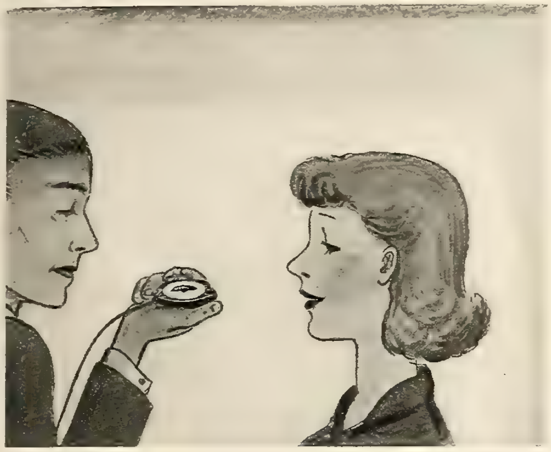


When a white sign is against a dark background, take the reading close to it to prevent overexposing the sign, which must be exposed properly to be legible.

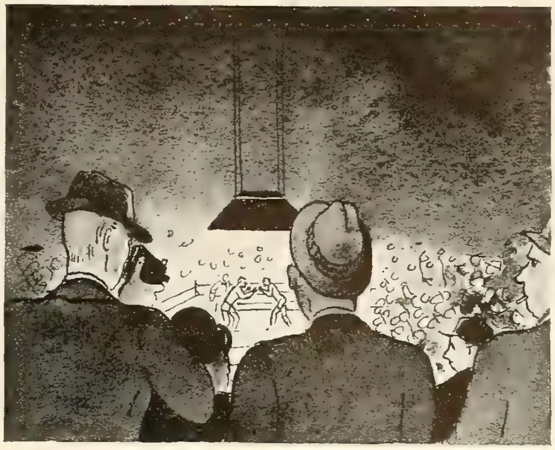
ETER

In answer to requests from numerous readers, Movie Makers reprints here a group of pictures, illustrating the use of exposure meters, that first appeared in the June, 1937, number of this magazine. A few minor changes have been made and one picture has been added, as the result of the experience of movie makers in using meters.

The Editor



Take readings for portrait closeups by holding the meter close to the face of the subject. Hold the meter at about twelve inches from the subject, and you will get correct exposure of skin tones.



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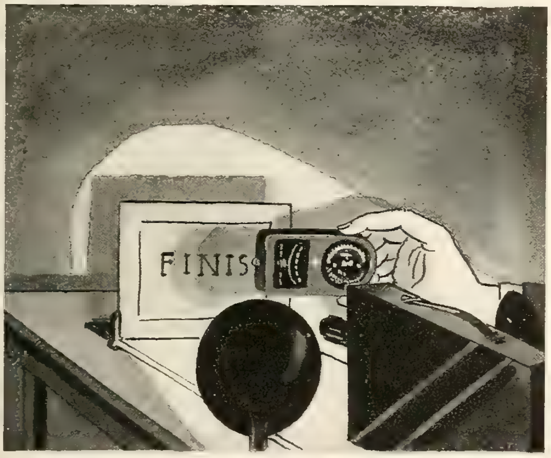

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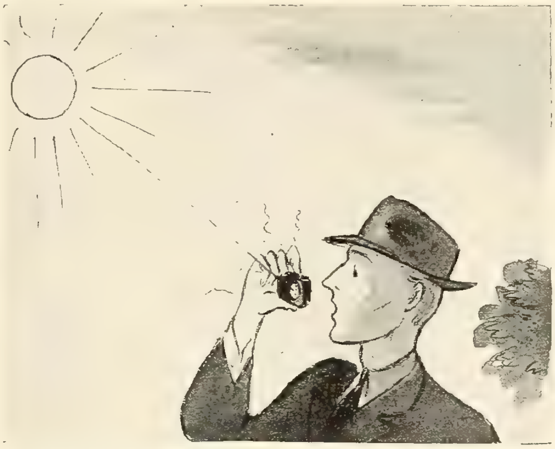

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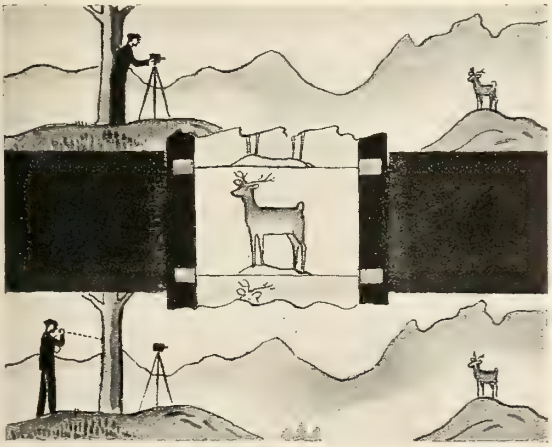

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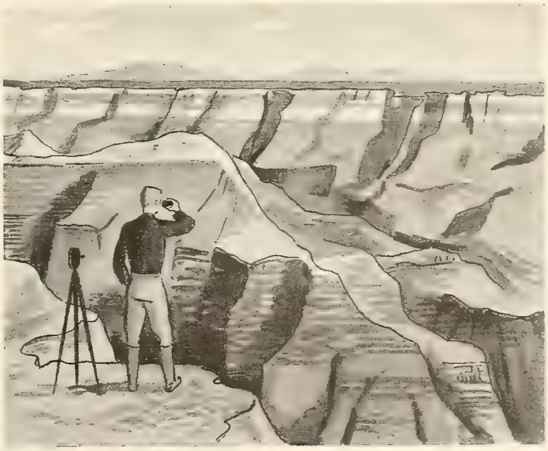

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GETTING THE BEST FROM YOUR METER

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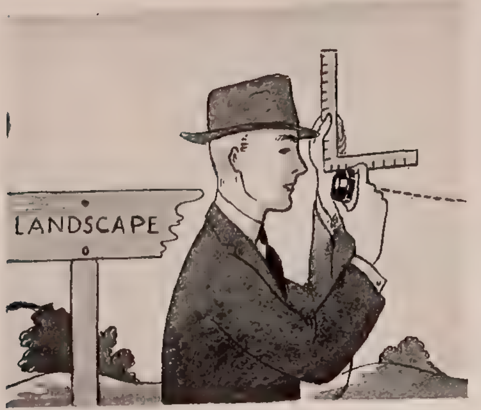

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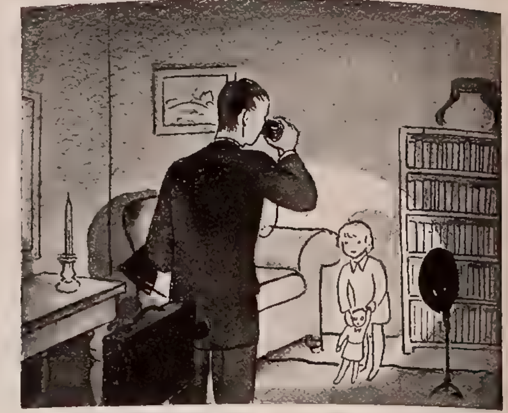

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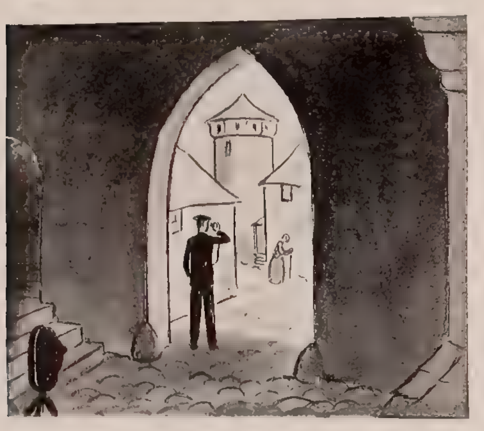

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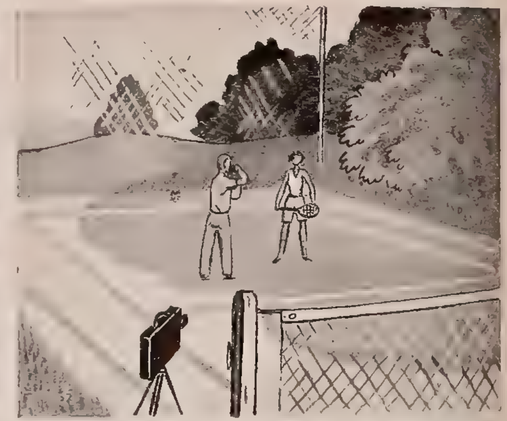

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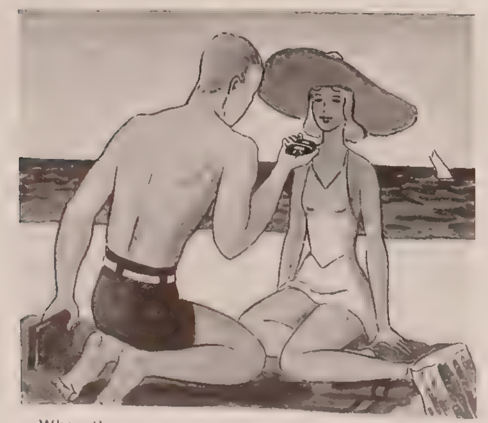

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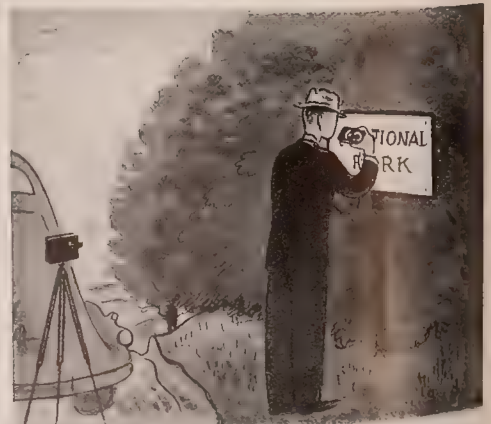

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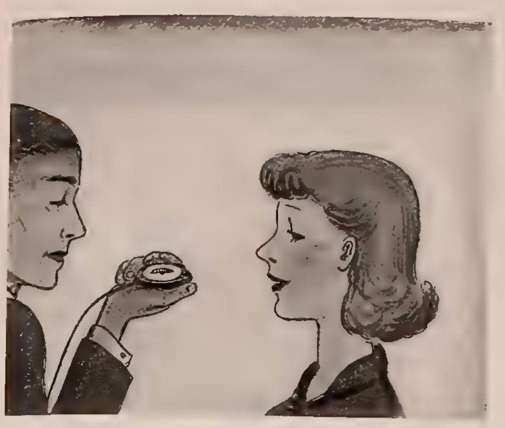

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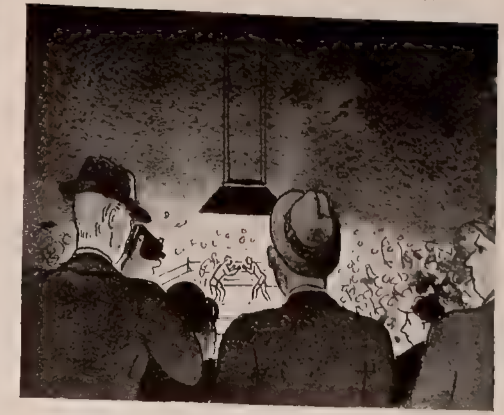

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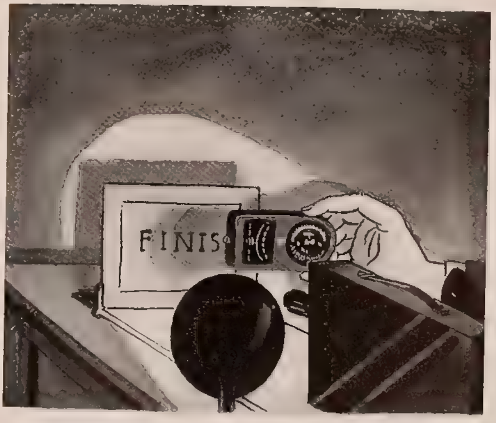

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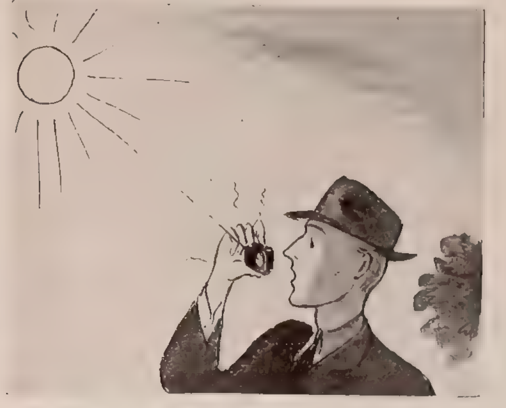

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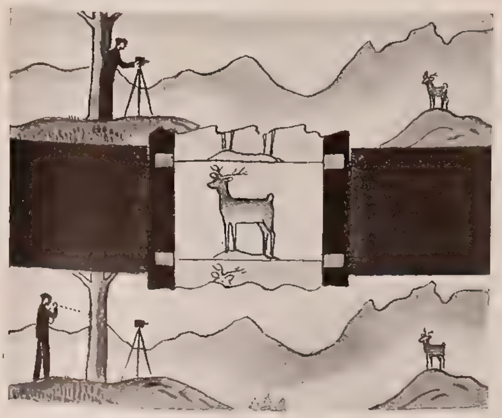

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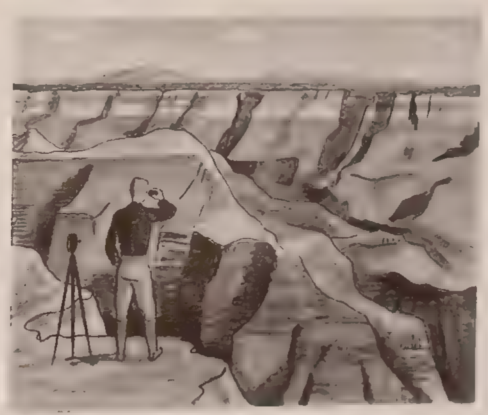

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A camera in Grand Canyon

Expert tells how to film this great natural spectacle

VINCENT HUNTER, ACL

WHEN the Colorado River carved out of the high plateau country of northern Arizona the most magnificent canyon known to man, it played a malicious trick.

It created the spectacle that completely defies description and renders words and phrases such weak and impotent tools that even Noah Webster would toss his dictionary over the rim and cry, "Boys, it just ain't in the cards!"

But don't be discouraged. If you are planning a trip to the Grand Canyon this summer, you can let your trusty movie camera take over. Loaded with color film and properly handled, it will do the descriptive job that defies mere words.

Both the South and North Rims of the canyon are included in Grand Canyon National Park, administered by the National Park Service. Since the North Rim of the canyon is my particular "stamping ground," I am going to confine my remarks to that area.

To assist you in planning your Grand Canyon movie, let us quickly list the main subjects that you will have to work with when you commence filming.

The Grand Canyon—to be filmed from many viewpoints on the North Rim.

The Kaibab Forest—its pines and aspen and park like meadows.

Deer, Kaibab squirrels and other animals and birds.

Multitudes of colorful wild flowers.

National Park activities and human interest subjects.

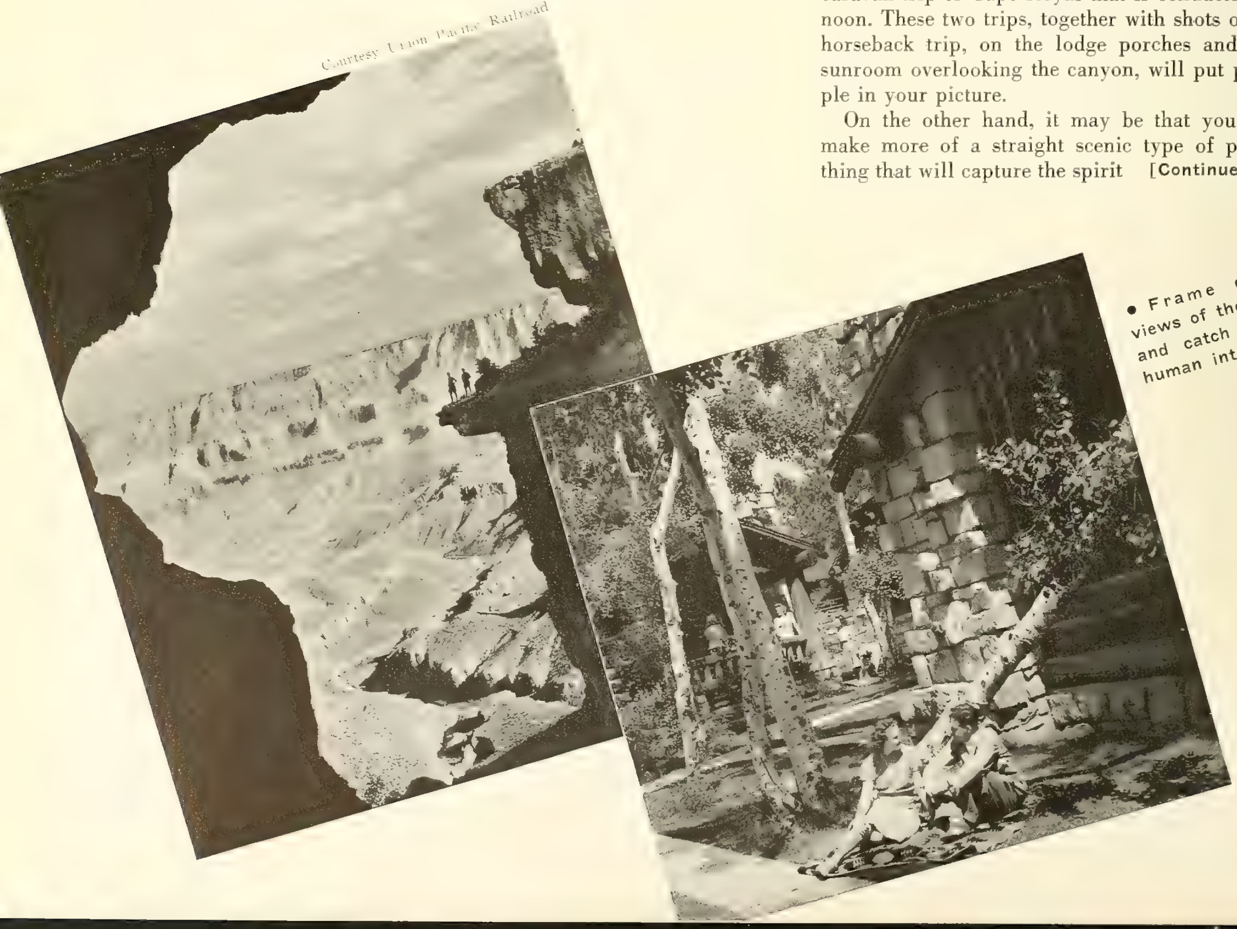
Two Types of Movies

There are two obvious approaches to a Grand Canyon movie. That they are obvious does not mean that they are commonplace. Your skill with a camera will take care of that problem.

First, you can make a human interest type of picture, showing the various activities in which you, as a park visitor, participate. To do this, of course, you will want to film the nature tour that is conducted by the Park Service every morning to Bright Angel Point, a short walk from the lodge, and you will want to shoot the motor caravan trip to Cape Royal that is conducted every afternoon. These two trips, together with shots of people on a horseback trip, on the lodge porches and in the great sunroom overlooking the canyon, will put plenty of people in your picture.

On the other hand, it may be that you will wish to make more of a straight scenic type of picture—something that will capture the spirit

[Continued on page 377]



Courtesy Union Pacific Railroad

• Frame distant views of the canyon and catch shots of human interest.

ALASKA INVITES

Where cameras will find much to bring home

HAMILTON H. JONES, ACL

ONCE, to a waggish friend of mine, the mere mention of the word "Alaska" brought the response, "A huge area on the map to be avoided!"

But no longer—since making that rather flippant summation of America's last frontier, my friend had the good sense to visit this country of the midnight sun. Gone were the hardships of the Gold Rush. The saloons of Service, where Dan McGrew fell before the blazing guns of the Lady Lou, were one with the legendary sourdough and the Malemut.

In their place was the new Alaska of today, that truly smiling land of the friendly North, with its gleaming cities and the miles of splendid highways already feeling the tread of cars in numbers that stagger the outsider's imagination. Beyond the cities, he saw the modern dairy farms and fine herds of cattle, grazing in lush pastures that remind one strangely of New England.

There are indeed many things that few of us realize about this land of the far North. More than two thirds of this vast country lie within the North Temperate Zone; it is one fifth the size of the United States, yet it has a total population of only 60,000 persons. Few of us know that some of Alaska's larger cities, along the Pacific Coast, enjoy winters no more severe than those of Washington, D. C., or that Nome, in the far west and north of the Territory, is the only major city in Alaska where the harbor is closed to traffic during the winter months.

Along the coastal region, the summers remain cool and refreshing, while in the interior, and still farther north, the summers are extremely hot.

Our Alaskan holiday will really begin when we finally weigh anchor from either Vancouver, B. C., or Seattle, Wash. Four steamship companies maintain excellent service to Alaska, and the summer visitor may choose a trip that lasts from nine days to as long a stay in the North as he wishes.

For over a thousand miles, you sail the quiet waters of the famed Inside Passage, a placid waterway protected by an almost continuous chain of mountainous islands off the British Columbia and Alaskan coast. Long before you arrive at the end of the boat trip you will have been sorely tempted to shoot quantities of film of the majestic snow capped peaks, towering four and five thousand feet above the decks of the steamer.

Shoot sparingly, however, for your greatest surprises and biggest camera thrills still lie ahead.

You cruise northward in a leisurely manner and, usually on the third day away from Vancouver or Seattle, you will reach Ketchikan, hailed there as Alaska's First City. But, in spite of what the proud City Fathers say, Juneau, the capital, is a little larger.

Ketchikan is the greatest salmon canning center in the world. As you approach the city, you can see the hundreds of small fishing craft tied up along the water front, and the thought will occur to you that here is an interesting subject for the movie camera—and indeed it is. Ketchikan will surprise many of its visitors with its size and the number of cars and taxis in the downtown streets.

The picturesque little park in [Continued on page 375]

PACIFIC ALASKA AIRWAYS

• You can film cultivated lands and ice fields from an airplane in Alaska, you can catch Indians with your camera and, on the way to Alaska, you can shoot a glacier moving to the sea.

P.P.C.

Photographs by Charles J. Carbonaro, ACL

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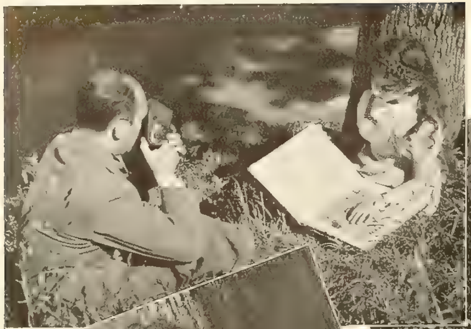

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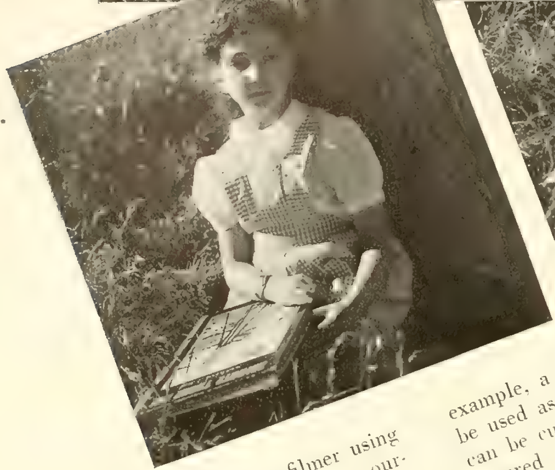

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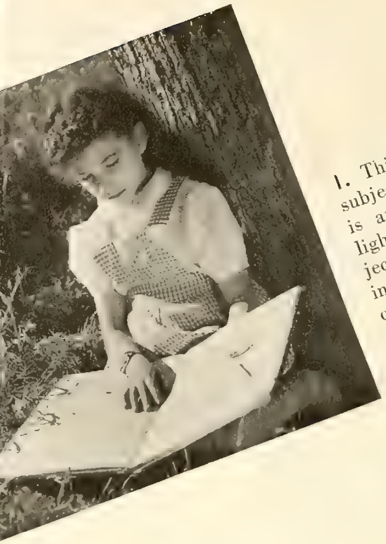

1. This movie maker is filming a subject holding an open book, which is arranged so that it will reflect light on the shadow side of the subject's face. **2.** A shot of the girl holding the book closed. Note the shadow on one side of her face. **3.** The same subject in the same position. Note the effect of the open book in lightening the shadow.

WHAT REFLECTORS

WHENEVER we see a filmer using reflectors, we pause and say to ourselves, "Ah, there is a movie maker who is seriously concerned with getting the best possible results." This observation does not imply that good results cannot be had without reflectors, but it does mean that properly used reflecting mediums will add that "professional" touch so beloved of cameramen.

The value of reflectors is obvious. They furnish the only means of throwing light into the shadow portions of the scene. The materials used for reflectors vary greatly, but they need not be expensive. Many simple types of reflectors can be made at a cost of but a few cents. In fact, you can use for the purpose something that you already possess; for example, a book or a newspaper may be used as a reflector. Other reflectors can be cut from beaverboard, plain or covered with tinfoil. Building board covered with tinfoil or aluminum paint is excellent, while a spare white window shade may be pressed into service. One type of reflector is professionally made and is available for a few dollars.

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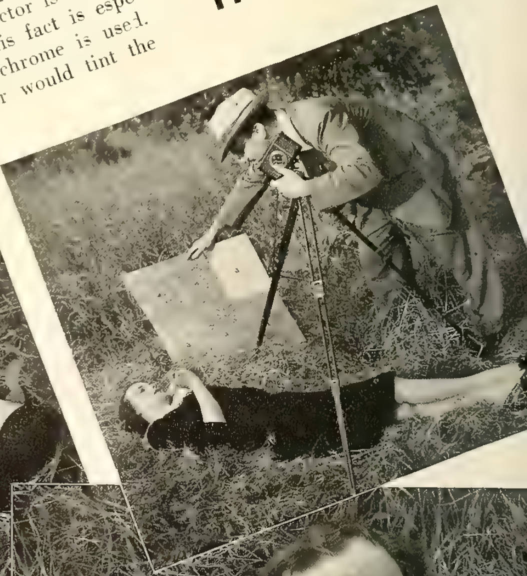

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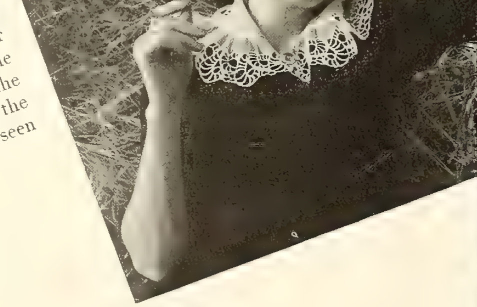

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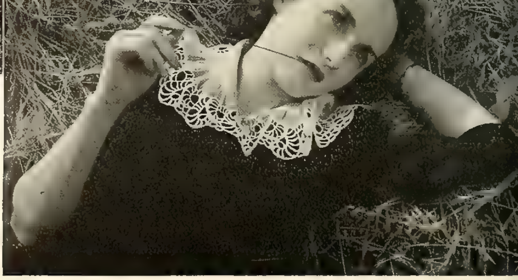

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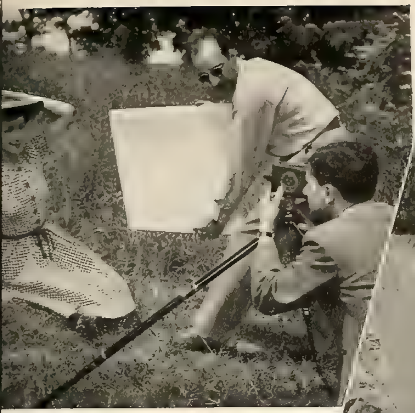

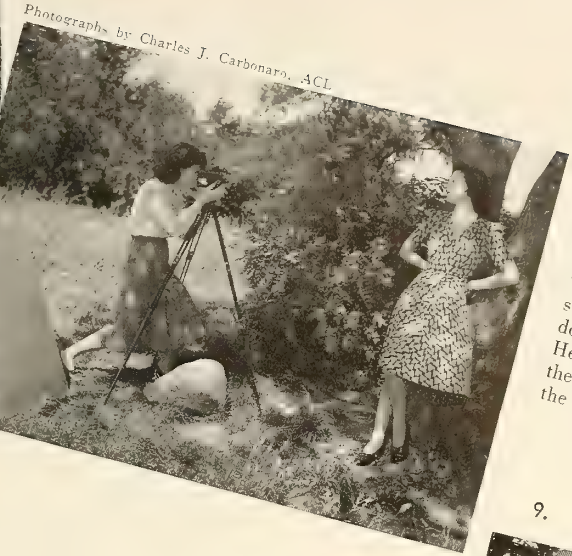

Photographs by Charles J. Carbonaro, ACL

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7. A white window shade is being used as a soft reflector to throw light on the shadow side of the face of the subject in a portrait shot. Bright materials, such as tin foil, cast "hard" light on the subject; matte surfaced materials, such as the window blind, reflect "soft" light. **8.** Here a reflector is used to "soften" the effect of the shadow pattern of the leaves.

CAN DO

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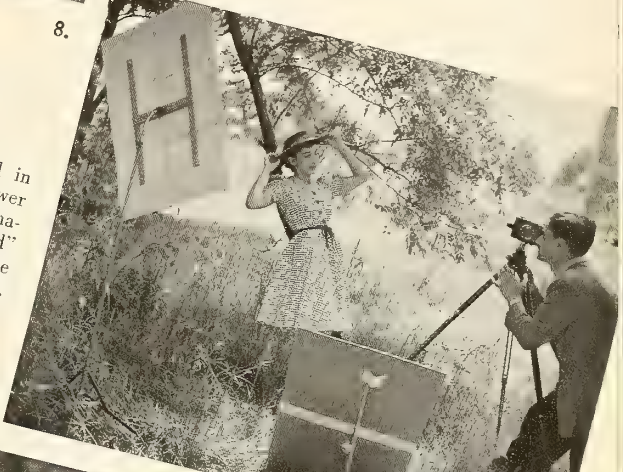

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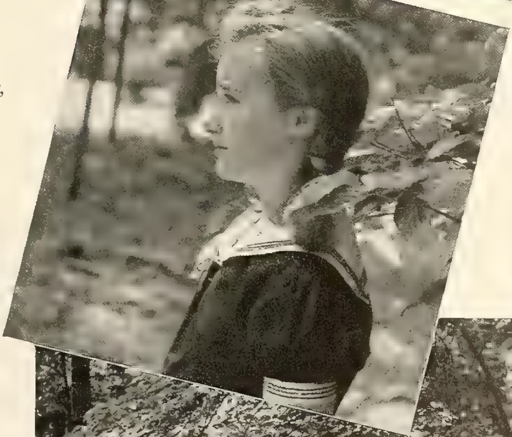

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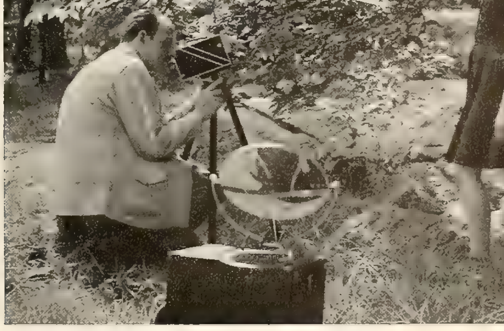

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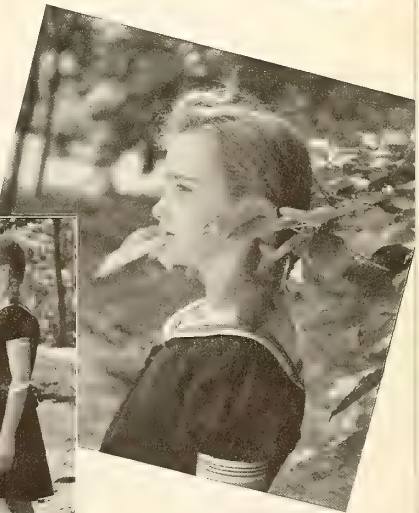

12.

Bottom three photographs by James W. Moore, ACL

Photographs by Charles J. Carbonaro, ACL

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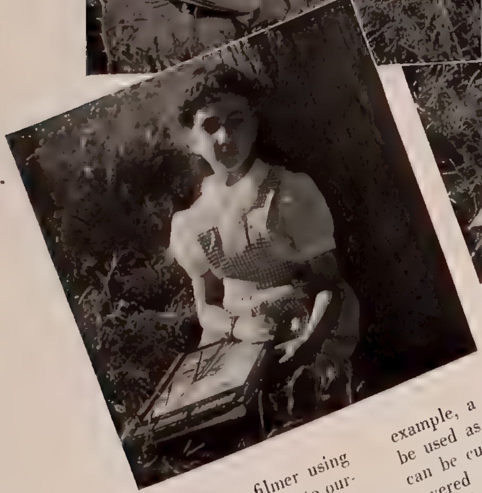

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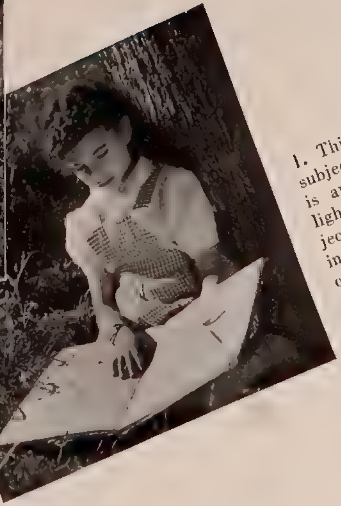

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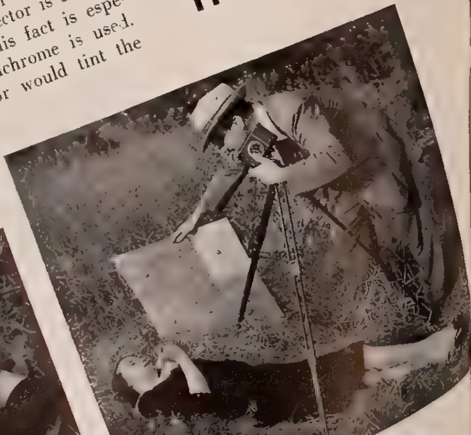

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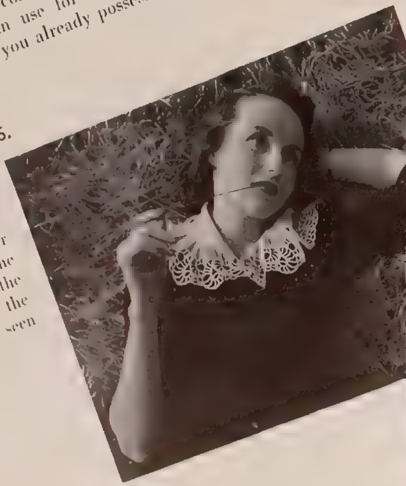

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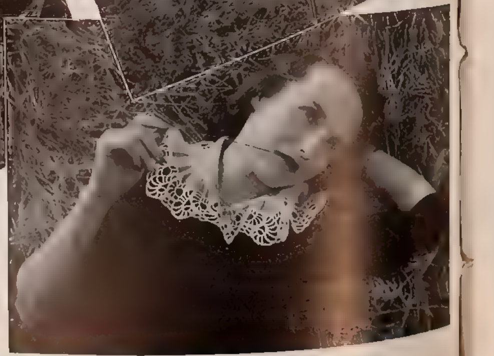

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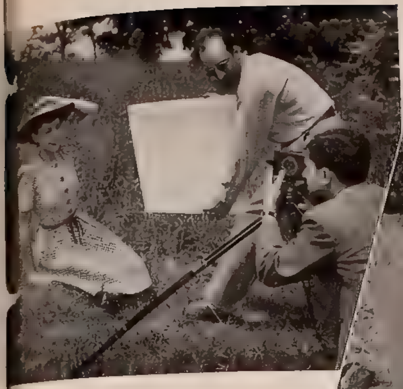

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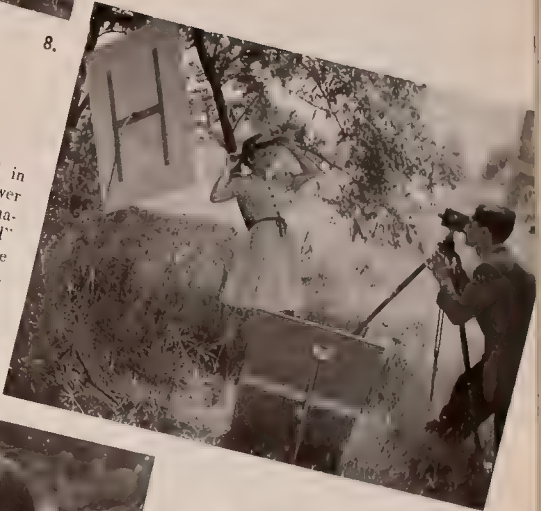

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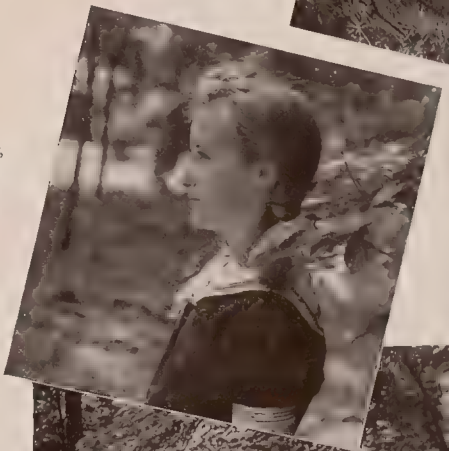

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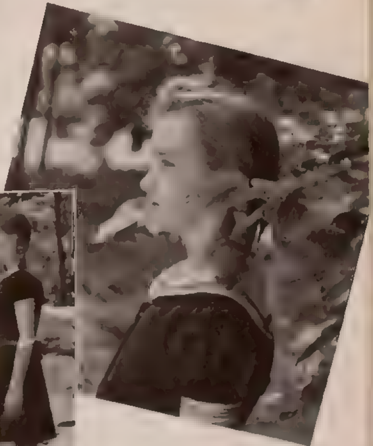

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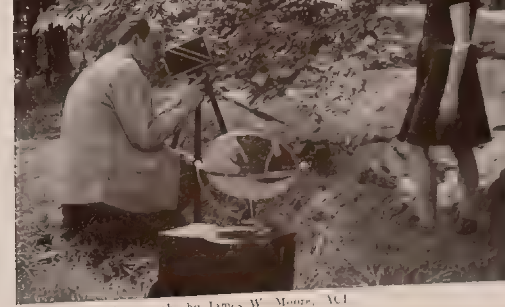


Bottom three photographs by James W. Moore, ACL

TINS of TUNA
16mm scenes by Mildred Greene, ACL

"Tins of Tuna," a 16mm. color film by Mildred Greene, ACL

PRACTICAL FILMS

The non theatrical movie as used for various purposes

GORDON L. HOUGH

Reports on School Filming

Making School Movies, a booklet by William G. Hart and Roy Wenger of the Bureau of Educational Research of Ohio State University, was published in June. Laying special emphasis on the production of films about traffic safety, the authors, aided by Dr. Edgar Dale, FACL, director of the Traffic Safety Film Project at Ohio State, present some general considerations on school movie making and an actual scenario for a production on this subject. Mr. Hart and Mr. Wenger demonstrate the careful planning necessary for a good film and offer some technical suggestions to help the prospective movie maker. At the end of the pamphlet are some reviews of films that were produced by schools, with evaluations for educational use.

A second booklet on movie making in schools appeared recently with the publication of *Students Make Motion Pictures*, by Floyde E. Brooker and Eugene H. Herrington. This treatise contains a report on film production in the Denver (Colo.) schools on such diverse topics as food, health, recreation, housing, jobs, banking and study habits. As in the booklet previously mentioned, considerable space is given to film planning. A section is devoted to the merits of sound, weighing the advantages against the expense. The personnel required for a production and the functions of each member are carefully described.

Staying Alive on Streets

How to cross a street and to remain alive is the theme of seven new school made films offered on a cost basis by the Highway Education Board, of Washington, D. C., and the Bureau of Educational Research, Ohio State University, Columbus, Ohio. They are: *Life's Too Short*, 400 feet, 16mm. color, produced by the Oakvale, W. Va., Schools; *Between the Lines*, 400 feet, 16mm. black and white, produced by the Montpelier, Ohio, Elementary School; *Patrol Protection*, 300 feet, 16mm. black and white, produced by the Fourth Street Elementary School of Columbus, Ohio; *Jack Finds a Way*, 400 feet, 16mm. black and white, produced by the Dover, Ohio, High School; *A Knight Falls*, 400 feet, 16mm. black and white, produced by the Galion, Ohio, High School; *Sing a Song of Safety*, 700 feet, 16mm. color, produced by the Bexley, Ohio, Elementary School; *Pedal Pushers*, 500 feet, 16mm. black and white and color, produced by the Upper Arlington, Ohio. High School.

Six Man Football Publicized

The new game of Six Man Football, invented at the Hardy High School, Hardy, Neb., is now being played, not only in every State of the Union, but also in Canada, China, Alaska and several other countries. Much of this rapid growth may be attributed to a 450 foot, 16mm. black and white silent film of the sport, made by R. T. Cook, of Kenosha, Wisc., with Charles Jahr, superintendent of schools at Elkhorn, as the cameraman. Since the film was made, *The American Boy Magazine* titled it and distributed copies to promote the game, for which it became national sponsor.

Safety Film on Gas

No Short Cut, a safety picture produced by Photo & Sound, Inc., of San Francisco, Calif., is the latest release of The Pacific Gas & Electric Company,

[Continued on page 372]

FILM WAYS ON THE BEACH

Suggestions that will make films more interesting

HARVEY M. HERBERT

"I CAN'T understand what is wrong with my lens!" complained a movie maker to a sympathetic cine addict. "Every shot on the second roll of film that I took at the beach is out of focus. What do you suppose I did to the lens?"

The two movie makers took another look at the two rolls, and they discovered that the difficulty actually began to occur at the end of the first roll of film—immediately after a close scene of the surf. From that point on, every foot was blurred. Nothing was sharp—the whole effect was that of heavy and irregular diffusion.

The fact that the trouble first started after the close shot of the surf gave them the tip off. The cameraman had done nothing to his lens, but the spray and spindrift had covered it with a coating of salt—a thin coating of salt and moisture, to be sure, but enough to give an out of focus effect to every succeeding scene.

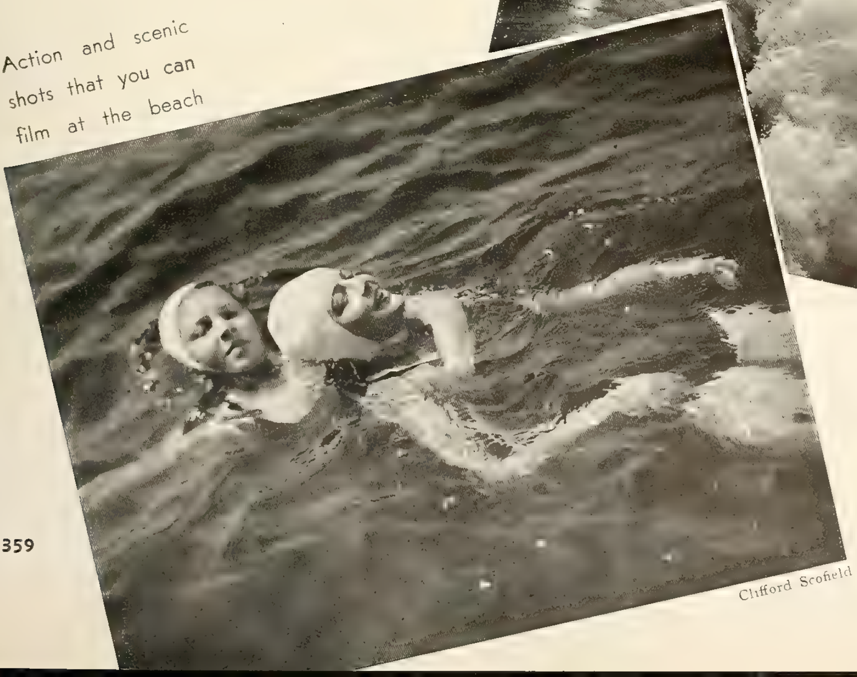
That occurrence is a difficulty met in filming at the beach, but it is only a minor difficulty when you anticipate it, for you will find it easy to take care of the lens and to clean it with lens tissue whenever you have used the camera near the surf or spray. Clean the filter too, for a salt deposit on it will give the same out of focus effect as will a salt deposit on the lens.

Technically there is not much to worry about when you shoot at ocean or lake shore. There is plenty of action and there is plenty of light. Scenes are beautiful in color and they are beautiful in black and white if you use a filter. In fact, at the beach, black and white comes into its own.

Here are a few cautions about beach filming. If you are shooting in black and white, don't use a fast film. You will not need its speed, and ultra fast film may give you overexposure unless you also use heavy [Continued on page 378]

Three Lions

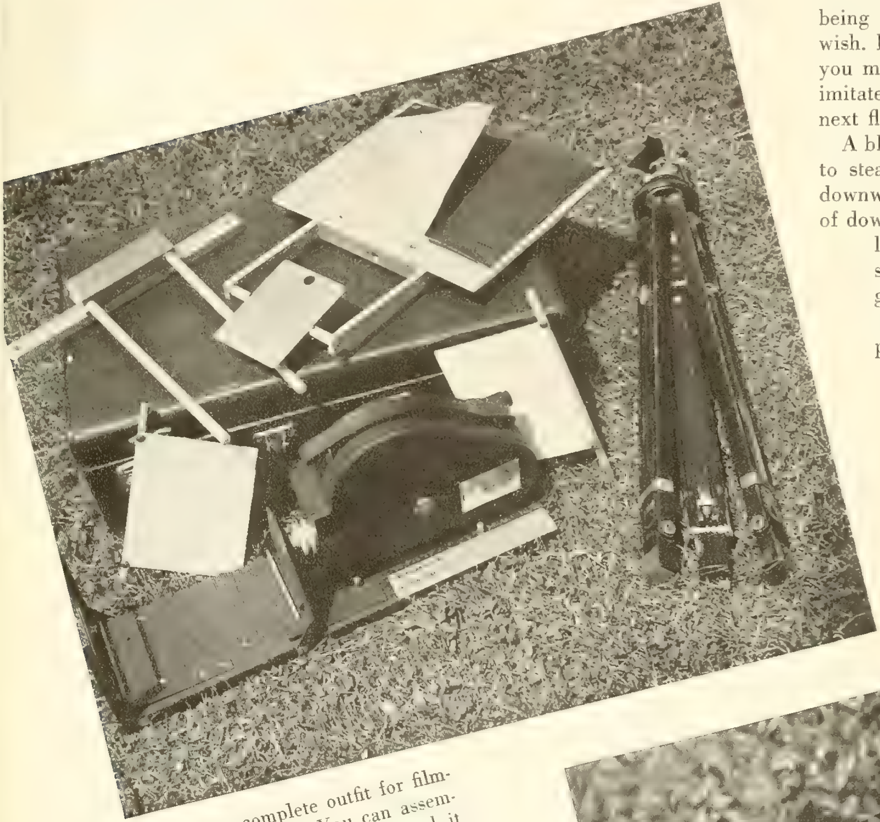
Ewing Galloway


Clifford Scofield

Action and scenic shots that you can film at the beach

Getting close to

AT FIRST glance, the collection of sticks, pieces of paper and titler, which is shown below, may seem like something that your grandfather would have called a "contraption," but it is really an honest to goodness complete flower portrait studio.



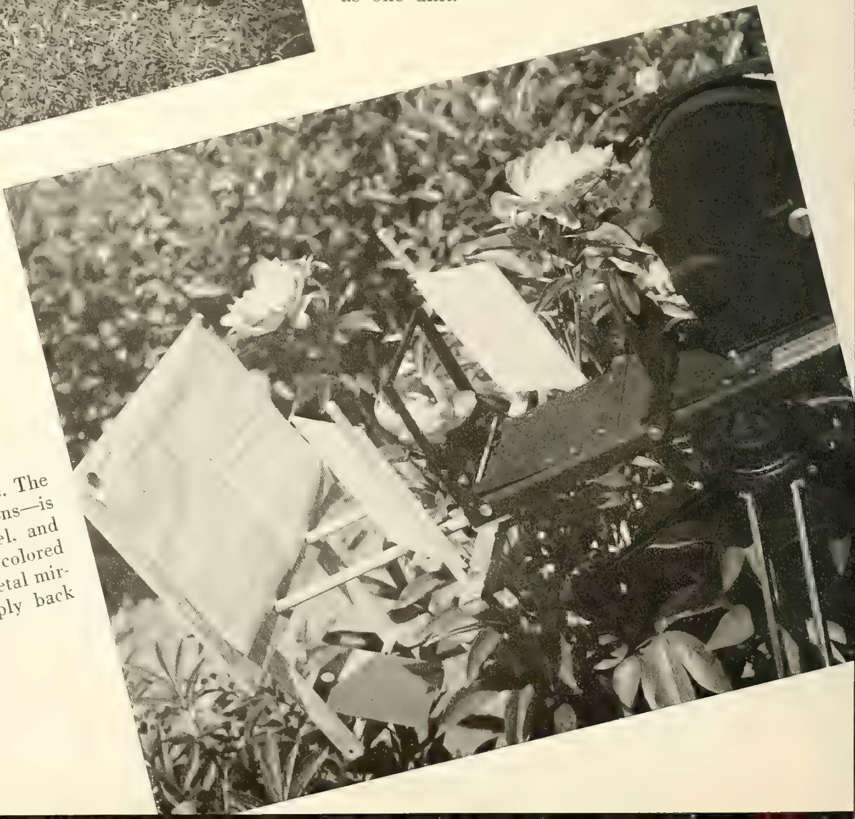
Here is the complete outfit for filming flower closeups. You can assemble or dismantle it quickly, and it may be packed away in small space. Note the paper background on the easel—it is light on one side and dark on the other.

The "gadget" makes use of an ordinary inexpensive titler. From a block of wood, fitted to the easel end of the titler, two dowel sticks extend eight or nine inches. These support an eight by ten inch piece of plywood, which becomes a background that will hold sheets of colored paper or pieces of cloth behind the blossoms, which are framed within the title easel when they are being filmed. You can change the backgrounds as you wish. For example, if you are shooting in Kodachrome, you may wish to use a blue card in the background, to imitate the effect of blue sky, while, for the scene of the next flower, you might want a green background.

A block of wood is placed behind the background easel, to steady it, and also to hold two sticks which extend downward six inches and which support, on a crosspiece of dowel, a metal mirror which can be adjusted to reflect light on the rear of the blossom. With this mirror, sunlight can be reflected upward and forward, to give back lighting to certain delicate flowers.

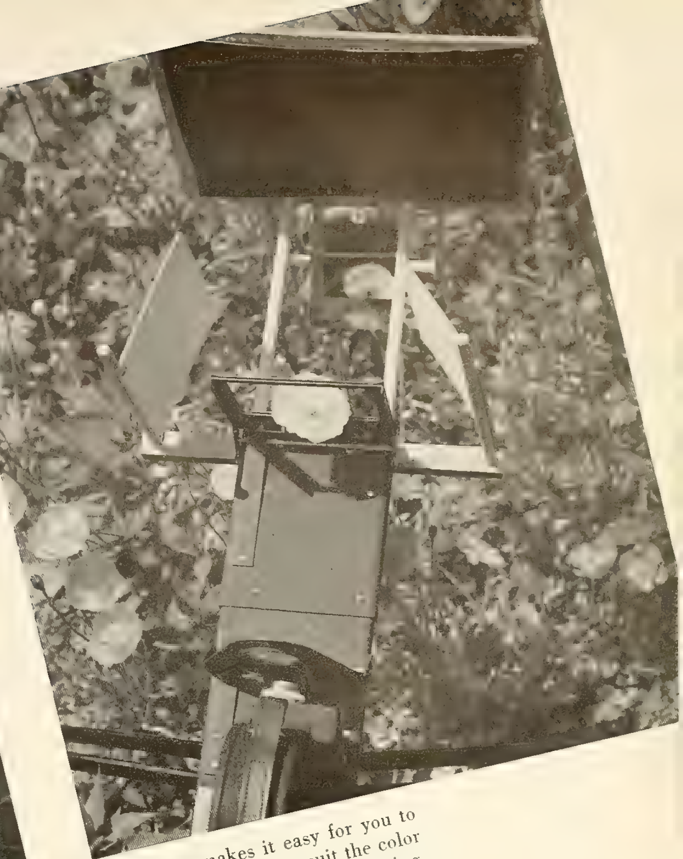
Extending across in front of the titler is a crosspiece about ten inches long. A hole is bored in each end, to hold a dowel stick to which has been fastened a four by five inch cardboard reflector. These reflectors are adjustable, and they not only reflect light into shadowed areas, but they also can be used to shade some blossoms from direct light that is too strong.

A wooden block can be placed beneath the whole outfit, so that it will fit on a tripod as one unit.



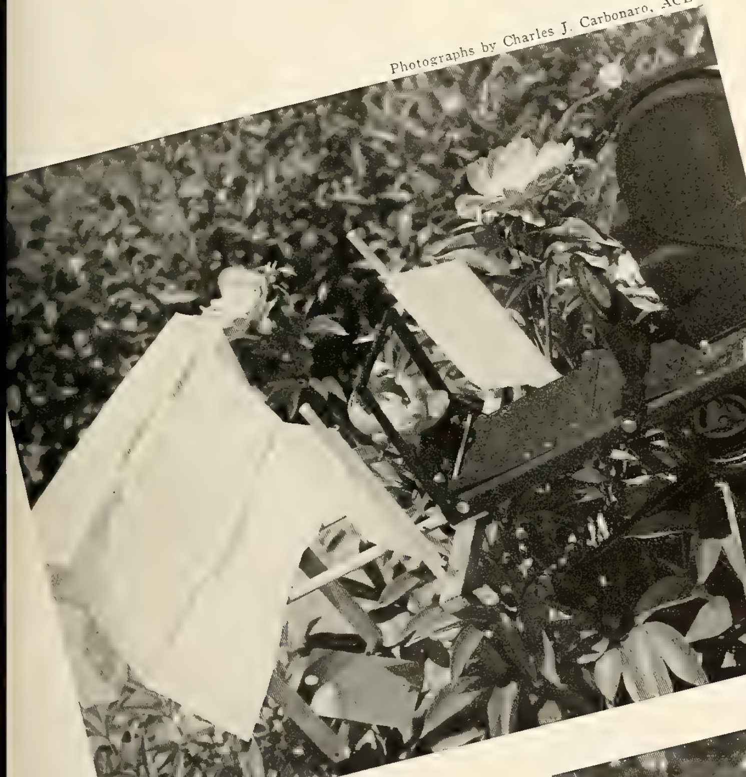
The outfit is assembled for use. The flower—the victim of operations—is centered within the title easel, and it will be filmed against a colored background. Note that the metal mirror is tilted, ready to supply back lighting.

lowers



This device makes it easy for you to change backgrounds to suit the color of the blossom that you are filming. In the illustration above, a light colored flower is being filmed against a dark background for contrast.

Photographs by Charles J. Carbonaro, ACL



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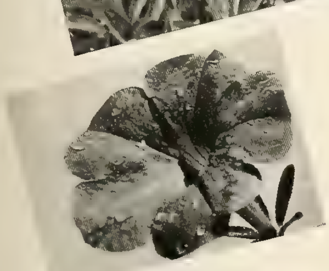
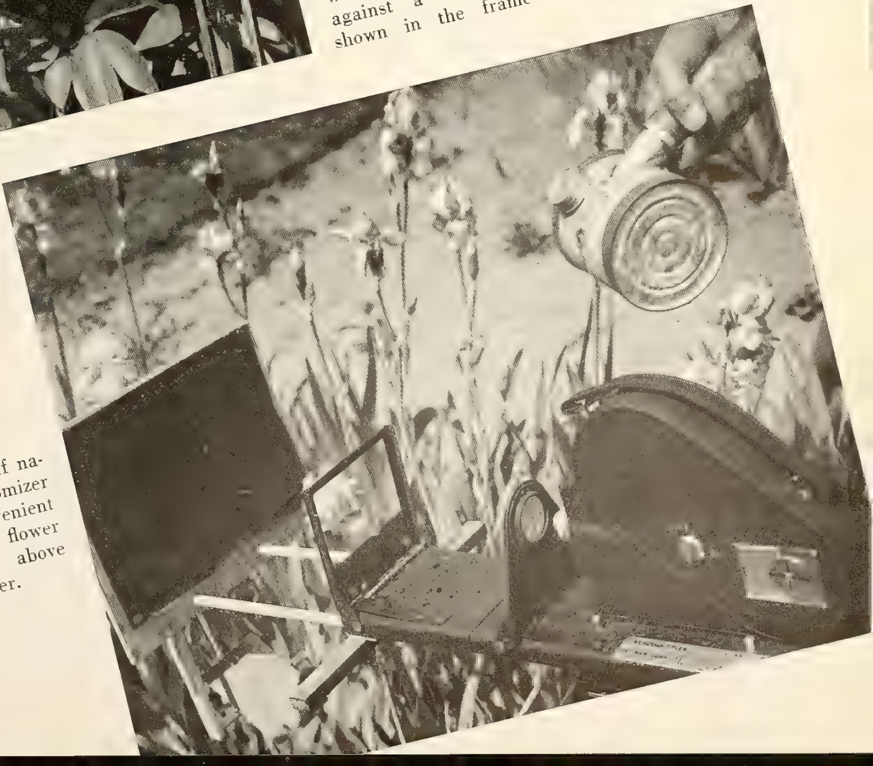


16mm scenes by Kenneth F. Space, ACL



Dew is applied with a spray, if nature does not provide it. An atomizer filled with water is more convenient as a rule. The "dew" on the flower in the frame enlargement above was applied with an atomizer.

Getting close to flowers

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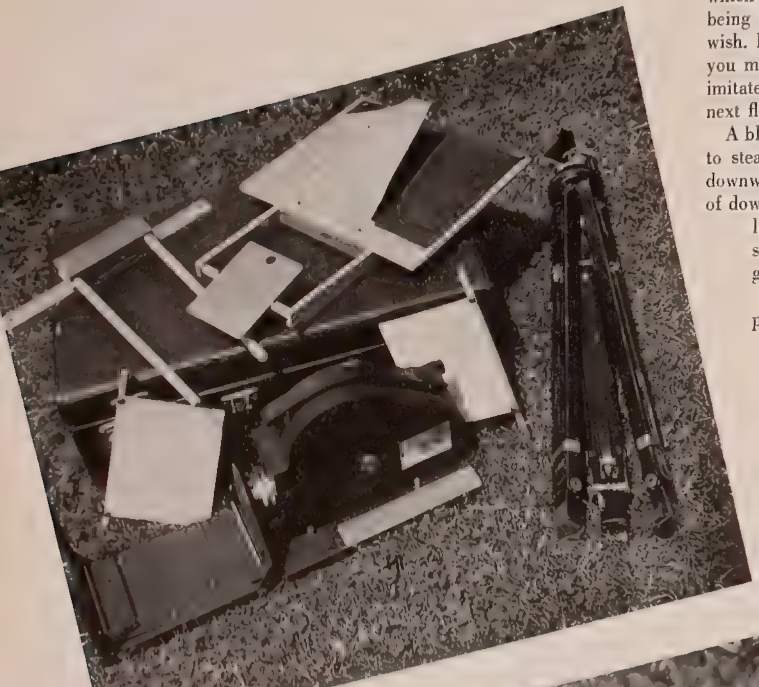

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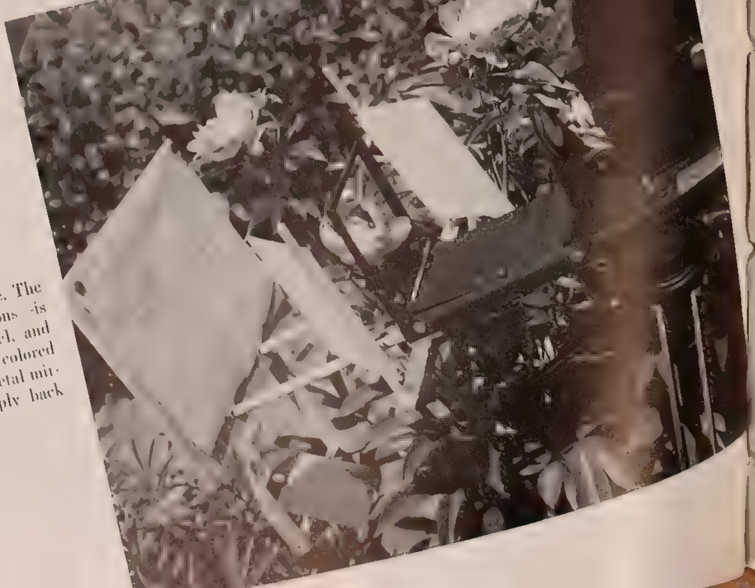

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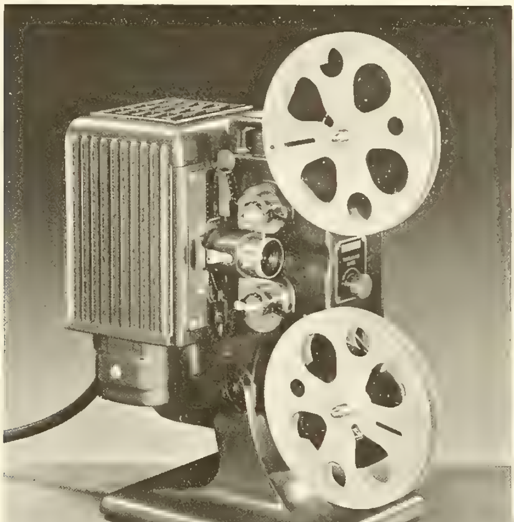

WHEN you can establish your mov
making on the basis of as fine a camera
the Magazine Ciné-Kodak Eight, it's on
reasonable that the rest of your equipme
should match it.

The projectors and accessories availab
for complementary use with the Magazi
Ciné-Kodak Eight match it in picture-ma
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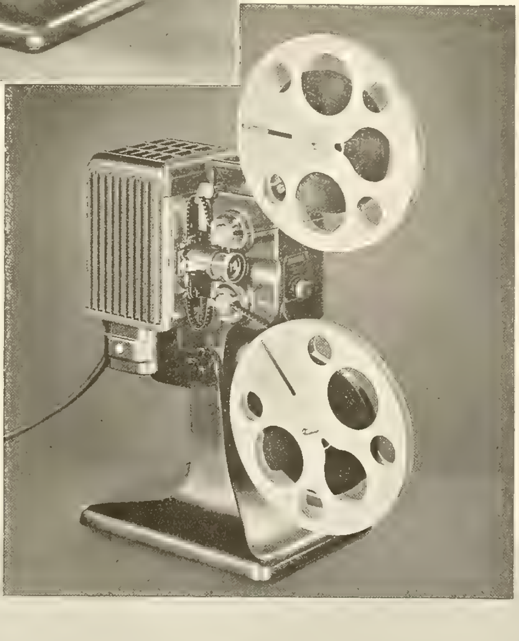
in quality. They are its natural teammate

A few of the important means by whic



KODASCOPE Eight-70 is the finest of the Kodascope Eights. With its f/1.6 lens and its 500-watt lamp, it realizes the full beauty of 8-mm. films on the largest practicable screens.

KODASCOPE Eight-70A is exactly like the Eight-70 except that its taller base and longer arms permit the use of 400-ft. film reels for full half-hour shows.

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CINÉ-KODAK Eight Film, in magazines for instant loading, is avail
three emulsion types—Super-X for black-and-white movies—and t
kinds of Kodachrome—regular for daylight and Type A for us
Photofloods.

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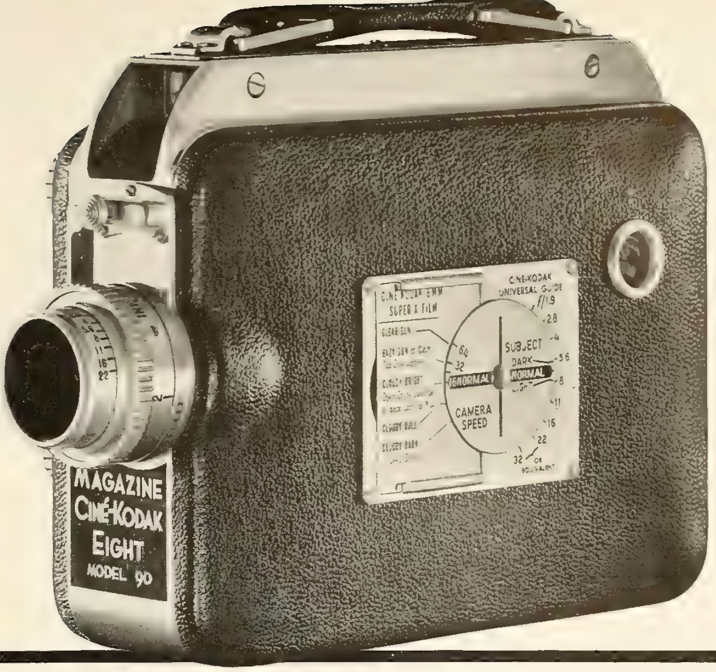

THE famous Magazine Ciné-Kodak Eight-90. Load or change films in a few seconds. Work under adverse light with its f/1.9 lens. Enjoy the advantages of an accurate view finder, of four speeds, of maximum compactness.

full capability of the Magazine Eight
be realized are shown here.
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THE Combination Case for the Magazine Eight has room for three film magazines, two accessory lenses, and Combination Lens Attachments.

WIDE-ANGLE and six long-focus accessory lenses are available for inter-
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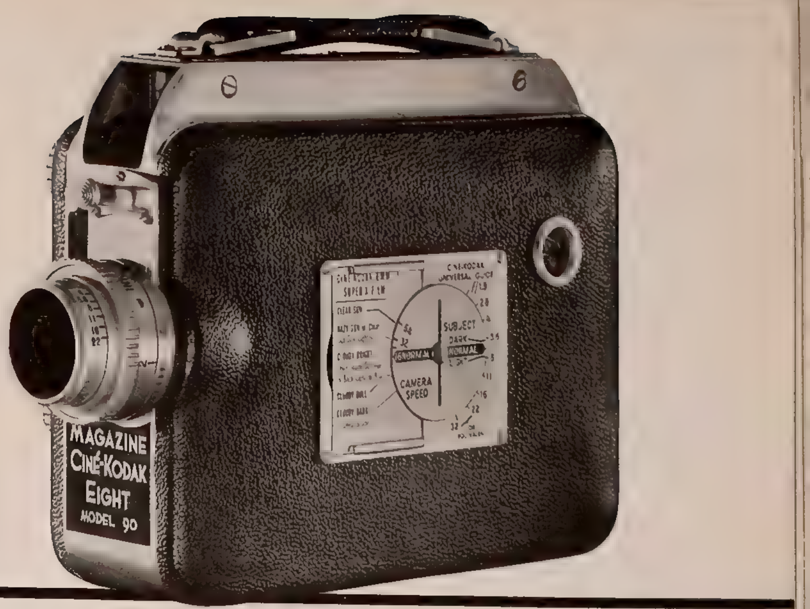


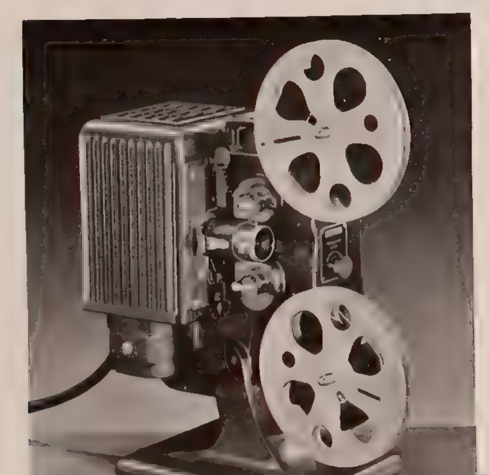
THE famous Magazine Ciné-Kodak Eight-90. Load or change films in a few seconds. Work under adverse light with its f/1.9 lens. Enjoy the advantages of an accurate view finder, of four speeds, of maximum compactness.

WHEN you can establish your movie making on the basis of as fine a camera as the Magazine Ciné-Kodak Eight, it's only reasonable that the rest of your equipment should match it.

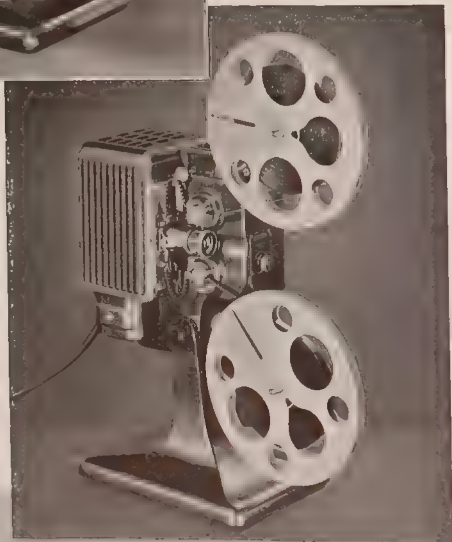
The projectors and accessories available for complementary use with the Magazine Ciné-Kodak Eight match it in picture-making efficiency, in distinction of design, and in quality. They are its natural teammates.

A few of the important means by which the full capability of the Magazine Eight can be realized are shown here.

Your Ciné-Kodak dealer will be glad to show not only these accessories but other such Ciné-Kodak aids to better movies as range finders, filters, tripods, lighting equipment, titlers, and editing outfits. All of them are designed specifically as means to the making of the finest, most satisfying, home movies. They are worthy of Magazine Ciné-Kodak Eight.



KODASCOPE Eight-70 is the finest of the Kodascope Eights. With its f/1.6 lens and its 500-watt lamp, it realizes the full beauty of 8-mm. films on the largest practicable screens.



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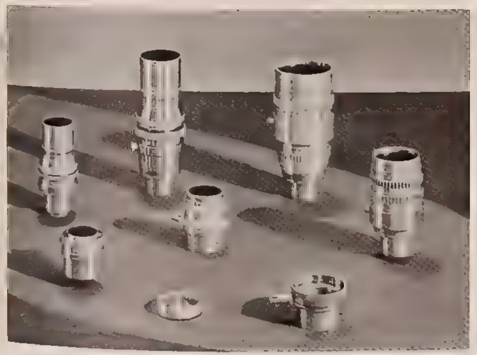

A WIDE-ANGLE and six long-focus accessory lenses are available for interchangeable use with Magazine Ciné-Kodak Eight-90. . . . And no better lenses than these Ciné-Kodak Accessory Lenses are anywhere produced.

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LENS Extension Tubes give you command of extremely narrow, greatly magnified fields. And the Focusing Finder checks for perfect focus in all precision work.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

The Clinic

Have you worked out any new and clever ideas, to aid in your movie making? Have you built any new "gadgets" or improved on some old ones? If you have and if they have not appeared in print, send them along to The Clinic. *A usable item with pictures or sketch will bring you four dollars. Send in your ideas!*

Technical comments and timely topics for the amateur

KENNETH F. SPACE, ACL

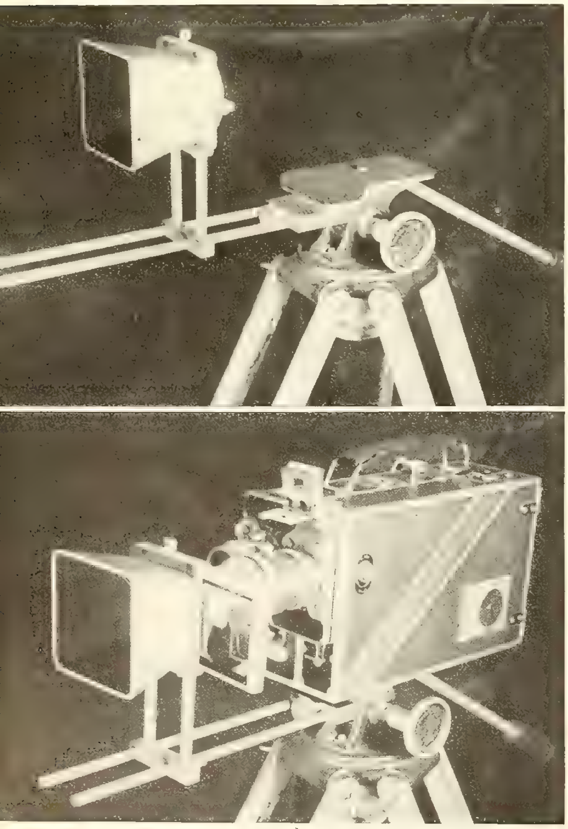
Sunshade and holder

When we had the opportunity recently to see a production filmed by William R. Hutchinson, ACL, we noticed the clean cut quality of his work. The other day, Mr. Hutchinson wrote us about what we believe to be one of the reasons why his films have such sparkling quality. He uses the homemade lens hood illustrated below, and an excellent one it is too.

We are sure that he is correct in thinking that, "it is possible that other movie makers would be interested in this lens hood, since it is not particularly difficult to make." The hoodpiece itself can be bought in any good camera store, and it saves the purchase of different sizes of filters and adapters, for it holds a two inch square filter that can be used for all lenses. The hood slides back and forth, to accommodate telephoto lenses of different lengths, and the entire unit moves with the tripod to any angle. The rods and sunshade can be removed in one piece, by taking out one screw, which makes it easy to carry the tripod when you travel.

Sunshade and filter holder accommodating all lenses

William R. Hutchinson, ACL



We were so interested in this "gadget" that we asked Mr. Hutchinson to send it to us so that we could see it, and we found it both light and easy to handle. The extension rods, by the way, are ten inches long and are placed one and three quarter inches apart.

Record case

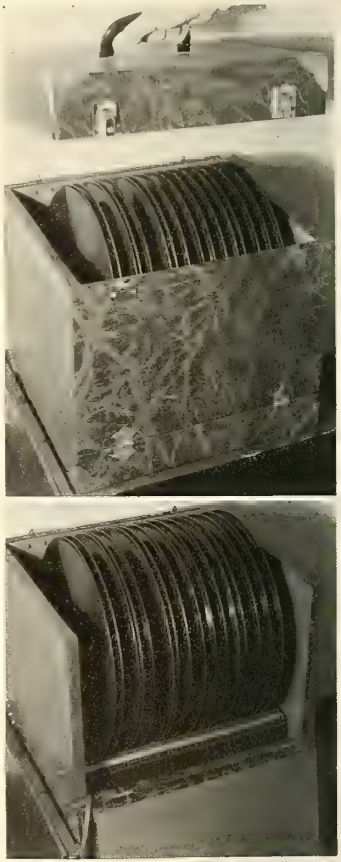
Whenever we glance through a letter and read something like, "the local luggage dealers wanted $25.00 to make this case, and it cost me about $5.00 to build my own," a vicarious feeling of triumph steals over us, and we hasten to pass the good news along to our fellow movie makers.

This time the triumph belongs to Morton H. Read, ACL, and he says, "Probably I am an exception, but I have never been able to use the lid of my dual turntable for a record rack, and I have found it necessary to carry a wire rack plus a record case and to use about half an hour before and after showings to set them up and to take them down; so I designed the case (shown at the right) which has saved me much time and effort.

"The case is made of wood, with inside dimensions of twelve by twelve by thirteen inches. These dimensions could be varied, depending upon the size of the record rack. At any rate, the case should accommodate a rack filled with twelve inch records, including the space inside the cover. The box has a drop front, and to the rack is attached a pilot light in the form of one of those easily obtainable night lights which may be mounted at right angles.

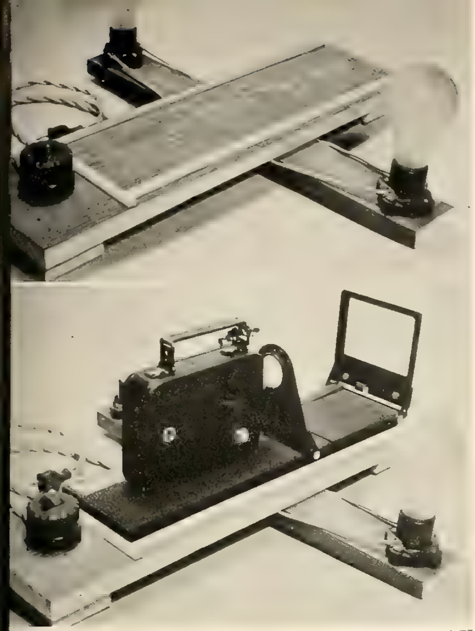
"The box is covered with leather cloth, and the cover is held on by four good solid snap latches. The handle is of plastic, such as is used on portable typewriter cases.

"When I use the case, all the records are set up in their proper slots, after having been numbered with paper stickers covered with transparent tape. At the time of showing, I simply set the box on a chair or a table, remove the cover, drop the hinged front, plug in the light and use the records right from the box. When I am through, I need only put on the cover again.



Morton H. Read, ACL

Sturdy case that holds records in readiness for movie scoring



Tom Griberg, ACL

Base that conveniently supports titler and lamps

"Incidentally, when I am trying out records for scoring before I number the discs permanently, I have found that a wax pencil is very handy for marking temporary numbers on them. The wax may be removed easily. The paper numbers are pasted on the records only after the scoring arrangement is complete."

We feel sure that movie makers will find this "gadget" very helpful, and perhaps it will be of special interest to those who are just reading the new League booklet on dual turntable construction.

Horizon line

For some reason or other, as we have recently noticed, a great number of scenic shots present the horizon at an angle—an effect caused by holding the camera at a slant. The effect of an uphill or downhill horizon line is always bad on the screen. It looks careless.

Title illuminator

There are certain of our *Clinic* contributors on whom we can depend for very workmanlike ideas, and Tom Griberg, ACL, is one of them. His latest "gadget," a support for lights for small metal titlers, is shown above. It is simple but efficient and inexpensive, and only a few materials are required for the device. Of it, Mr. Griberg writes, "While the small metal titlers will do an excellent job of making clear cut titles, the fact that they do not have built in lights may sometimes be disadvantageous. When you are shooting titles on positive film, slight changes in the distance between the lights and the easel will cause a variation in the density of the titles. If you use the arrangement shown above, the lights will remain at exactly the same distance from the titles at all times. This device also makes it convenient to manipulate a fading glass when a title is being filmed, for it makes it unnecessary to hold a lamp in one hand and thus it frees both hands to operate the camera.

"While this gadget was made for an Eastman titler, it could be adapted to any of the small titlers available. It consists of a baseboard that is big enough to fit the titler, a crossarm to hold the light sockets, so that the illumination will strike the title card at an angle of forty five degrees, and a pair of cleats under the baseboard, to keep it from rocking. To the top of the baseboard, nail a frame of light strips, to form a guide to hold the titler. While it is not necessary, a switch can be added to control the lights. Two No. 1 flood bulbs will furnish plenty of light."

Centering aid

Many of our staff *Clinic* inventions are evolved because of our efforts to help League members to solve filming problems. We have had numerous letters recently, asking for methods of centering near shots of subjects in cases where the camera view finder is set off from the lens.

While we have not the perfect answers for all cameras, a little experimenting the other evening suggested the idea for the Model K Eastman camera that is illustrated below, and this scheme could no doubt be adapted for other similar cameras as well.

The problem is to make it possible for the movie maker to center the subject accurately at various distances and, at the same time, to be able to see the full view through the finder for purposes of planning composition and in aligning titles. The camera was placed on a perfectly flat surface, and the distance from this surface up to the exact center of the lens was measured. A spot of black India ink was next made in the exact center of the view finder (this must be done accurately). A short stick of a length exactly the same as the distance from the flat surface to the center of the lens was next set up at each of the closer distances that are marked on the focusing ring of the lens.

When the stick was held at each of these distances, the top of it was aligned with the spot on the center of the finder, and the eye position necessary to see each of these aligned was marked on a piece of heavy cardboard held next to the rear sighting element on the camera. (See the illustration.) When this work was done and when the results were checked several times, two pieces of thin metal were shaped, as indicated in the drawing; the bottom piece was made to clasp to the camera sight, while the upper piece was made to slide snugly and to provide an eyepiece through which to look when we aligned a subject in the finder. The hole in the eyepiece can be the same size as that on the regular finder. This idea could be worked out for any distances from the camera to the subject, but the effect of exact centering of subjects is needed only in close shots and closeups.

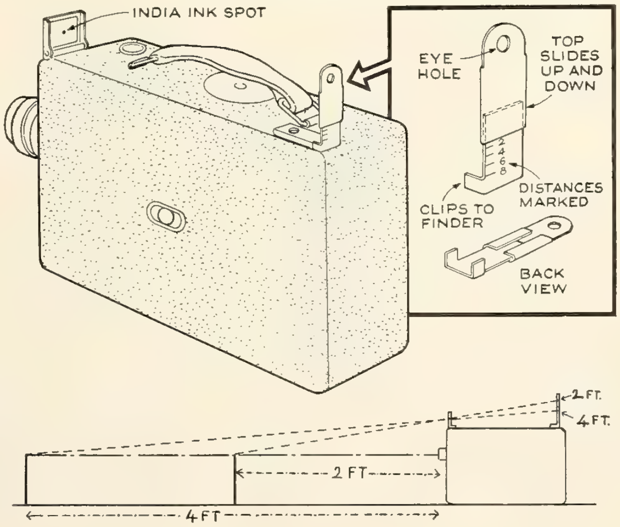
Back seat driving

"Swoop it around and get in as much as you can!" said a lady to her husband, within our hearing, at Radio City the other day. We shuddered as the husband obeyed and swung his movie camera over the statue of Prometheus, the gamboling seals and the assembled buildings.

Friend wife then propelled the man behind the camera to another vantage point for more swooping. It occurred to us on the spot that probably a good part of the bad movie making in the world is the result of just such "back

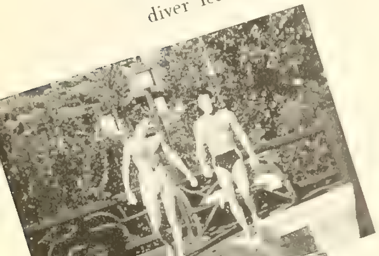
[Continued on page 372]

Aid for centering close shots; bottom diagram shows method of marking distances on slide



Fine Frames

This diving sequence by Hamilton Jones, ACL, of Buffalo, N. Y., shows the value of using shots of two different dives as material for one sequence. Scene 3 was filmed during the first dive and Scene 4 (a tilt which follows the diver to the water) was filmed during a second dive, after the cameraman had changed position. Careful cutting makes the action appear to be continuous. Note the reaction shot (Scene 5) and the final scene of the diver leaving the pool.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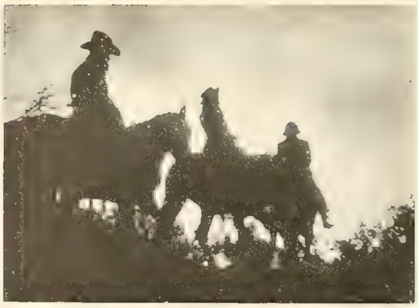
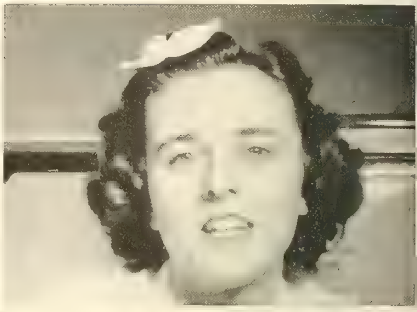
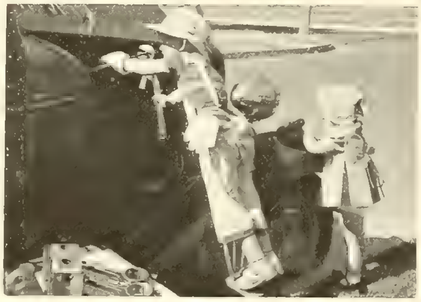


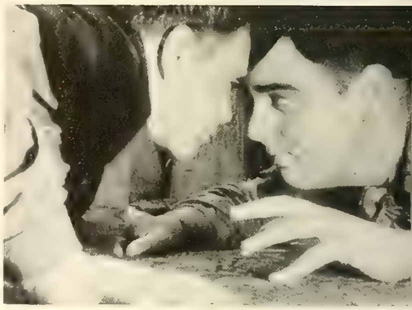
William M. Keasler, ACL, of Port Washington, L. I., N. Y., caught the classic ending of "horse opera" to a nicety in this closing scene from his color study, *City Dudes in Old Arizona.*



Attractive lighting and accurate focus enhance this closeup of the housemaid heroine from the comedy, *Bob Benchwarmer in Trouble*, by Carroll Davidson, ACL, and Thomas Falconer, of Minneapolis.



Junior mechanic and assistant in a scene in *Around the Clock*, a film of his two youngest children, made by A. R. Bowen, ACL, in Denver, Colo. This picture follows the youngsters through a day's activities and is titled by closeups of a clock.



This dramatic frame from the beginning of a fight scene comes from *The Black Rider*, a Western filmed by Adventure Pictures under the direction of Louis McMahon, ACL, of Passaic, N. J.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Fifth for St. Paul Members and guests of the St. Paul Amateur Movie Makers Club gathered in Mosio's restaurant early this summer for the group's Fifth Annual Banquet and contest screening. The president, Lloyd Oliver, ACL, announced the annual contest winners and made the awards as follows: the L. L. Harmon Trophy to Agnes Marx, ACL, for *The Green Album;* a plaque to Victor Enquist, for *Western Vacation;* a plaque to Irving Rice, for *South of the Border;* honorable mention to Harold Smith, for *S. S. Capital.* Ormal Sprungman, ACL, of the Minneapolis Cine Club, and William Yale, movie maker for the Great Northern Railroad and honorary member of the St. Paul club, were the judges. Walter Gayman was in charge of arrangements for the dinner, with Harold Lains serving as toastmaster.

Racine elects New officers, to take over at the start of the club season in September, were elected recently by members of the Ra-Cine Club, in Wisconsin, as follows: John R. Kibar, ACL, president; Wilfred Marshall, ACL, vicepresident; Mrs. H. C. Hoffert, treasurer; Mrs. John R. Kibar, secretary; H. C. Hoffert, ACL, director. Mr. Kibar is in charge of the club's project to produce a record film of the city for distribution to other amateur movie clubs. At a late meeting, the Racine group heard from A. U. Riedel, ACL, of the Amateur Movie Society of Milwaukee, on the subject of trick filming, illustrated by his own production, *Tricks in Home Movies.* Other films seen recently by the club have been *End of Round One,* a record by Mr. Riedel of his daughter's first year, and *Nite Life* and *Chromatic Rhapsody,* from the League's Club Library.

Orange entertains Two guest films and three from the club's membership were presented by the Cinema Club of the Oranges at its Seventh Annual Guest Night, held recently in St. Andrew's Hall, in Newark, N. J. Presented in order, the pictures were *L'Ile d'Orléans,* 1939 Maxim Award winner by Judith and F. Radford Crawley, ACL, of Ottawa, Canada; *World of Tomorrow,* by Oliver C. Jackson, ACL; *Trotwood Family Goes to School,* by Robert F. Gowen, ACL; *Weeds,* a photoplay, by Robert M. Brooks; *Our Way of Life,* a sound on film comedy, by Allen W. Hawkins. Walter R. Pemberton, the club's president, presided at the gathering.

Maracaibo meets Hailed by its founder as the first amateur movie club in Maracaibo—and possibly in all Venezuela—the Maracaibo Amateur Cinema Club has been formed recently [Continued on page 382]

A. R. Bowen, ACL

• Bell Movie and Camera Club of Denver attending 8mm. feature industrial, "A Day on the Western Front," by E. H. Eroddy.

Ormal I. Sprungman, ACL

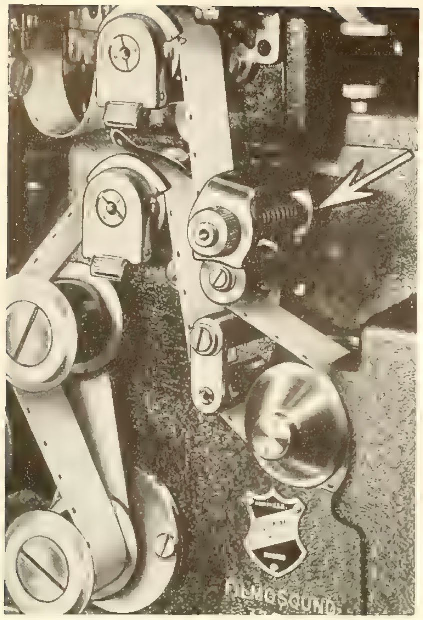
• Former president of Minneapolis Cine Club, Carroll Michener, cuts club's fifth birthday cake as Carroll Davidson (standing), the club's present president, and Harold Bronson, ACL (seated), look on.

• Members of Honolulu Amateur Cinema Club at a recent movie picnic.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL



• Details of new Bell & Howell oscillatory stabilizer which improves sound film reproduction.

Child pictures Ruth Alexander Nichols, photographer of child studies, has written a little book titled *Tips on Better Child Pictures,* with charming illustrations, which will be of interest to movie makers and still photographers alike. This booklet may be had free of charge by any reader of Movie Makers if he writes to the General Electric Company, 1 River Road, Schenectady, N. Y., specifying publication GES-2370.

Parks in color Movie tourists will be interested in the availability of six full color 16mm. subjects showing our National Parks in all their beauty. These subjects, offered for rental or sale by the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago, Ill., are titled *Yellowstone, Northwest Mountains* (Glacier and Rainier), *Trip Through Utah* (Bryce Canyon), *Mount Rushmore National Monument, Colorful California* (Yosemite) and *Grand Canyon.*

Good silents To meet the still active demand for up to date silent library film subjects, Park Cine Laboratory, 120 West 41st Street, New York City, offers an interesting list of this material. Included are such subjects as *Devil's Island,* with Pauline Frederick, *Meddling Women,* with Lionel Barrymore, *Midnight Girl,* with Bela Lugosi and Lila Lee, and many others. These features rent at the rate of $6.75 a reel. A complete catalog is now available, and the list is being augmented monthly.

Army uses Jr. tripod According to an announcement recently received from Camera Equipment Company, 1600 Broadway, New York City, the division of the Signal Corps, U. S. Army, located at Fort Monmouth, N. J., has ordered a consignment of Professional Jr. tripods for use in connection with its filming work. This tripod is well known to the industry in professional work in 16mm.

New blues To meet the critical requirements of color filming indoors, three new Daylight Blue Superflood lamps are announced by Wabash Photolamp Corporation, of Brooklyn, N. Y. These lamps are identified as Nos. B1, B2 and B4. The blue glass bulb is said to provide an accurate filter which transmits a light approximating that of natural daylight, giving excellent color results with regular Daylight Kodachrome. The B1 bulb, 250 watts, has a three hour rated life; it sells for thirty cents; the B2, 500 watts, has a life of eight hours; it sells for sixty cents; the B4, 1000 watts, has a life of ten hours, and it is offered at $1.75.

Film protection applied An interesting commercial application of a new, pliable lacquer, recently developed by the Eastman Kodak Laboratories, has been made by The Calvin Company, 26th and Jefferson Streets, Kansas City, Mo. This lacquer can be applied and removed easily, and it will form a protective coating on both sides of the film. When applied, it has no deleterious effect upon the physical properties of the film, such as flexibility, curl and moisture absorption, and it dries rapidly with a high gloss finish. The coating is about 0.0001 inch in thickness; it protects the film itself from the normal wear incidental to handling and projection. When scratches or other marks

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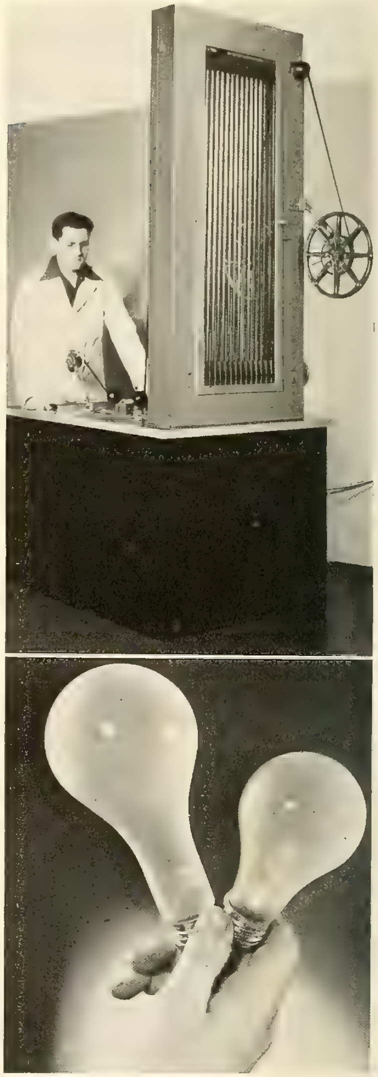


• Top, machine developed by The Calvin Company for applying lacquer to 16mm. film. Below, No. 1 and No. 2 longer life Superflood lamps made by the Wabash Photolamp Corporation.

Camera tours in Eastern Canada

[Continued from page 351]

maker may stop beside the huge lift bridge and watch the traffic. Here, the largest freighters on the Great Lakes come down out of the locks and smoke away eastward, carrying headaches for Hitler. In the distance rise the Flight Locks (where the ships climb the mountain), largest in the world, surpassing even the Gatun Locks of Panama.

Motorists, smile! St. Catharines police extend only a "Courtesy Card" to erring visitors. The Welland House and Hotel Leonard are the Peninsula's better wayside stops.

Hamilton, the Ambitious City, is "a panorama of beauty and industry." To travel along Burlington Street is to smell the fire and sweat of Canada's war effort. But the cloak that covers Hamilton's war activities is as a modern lady's dress—so designed that she can still be seen in the best places.

The butt of many jokes, Hamilton's "mountain" is really the Niagara escarpment, along which the movie maker can drive for miles and can look down upon Canada's fifth largest city and one of her most beautiful. One of the few large cities which has retained its trees, Hamilton presents a carpet of green, from the mountain to Burlington Bay.

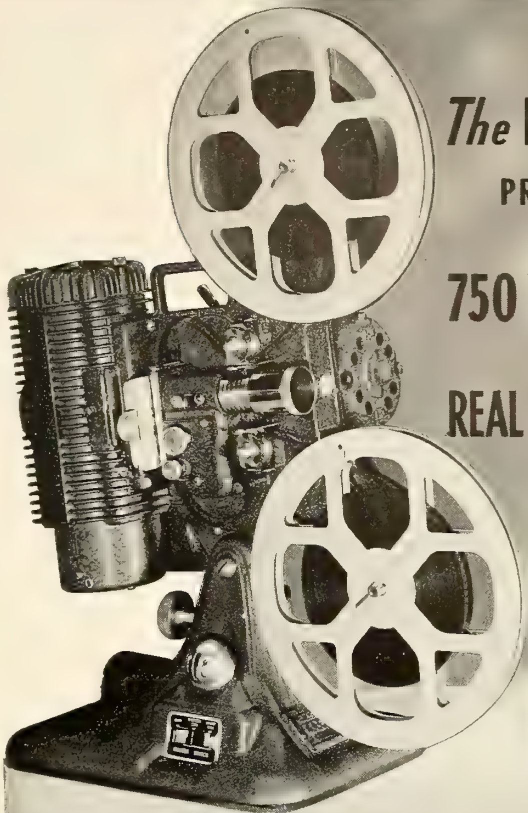
The Rock Garden is a "must" on the filmer's itinerary. This paradise for the color movie maker has an international reputation. Its man made waterfall, willow trees, water lily pools, flagstone walks and flower crusted rocks are the stuff that will bring beauty to your screen.

The Royal Connaught is Hamilton's convention center, while, for the culinary critic, the Westworth Arms has an appeal. More economical accommodation can be had at the splendid motor camps and tourist homes which abound along Main Street. One advertiser says, "Special Pains Given to Tourists." You may take it your own way.

Toronto, Ontario's capital, is the Queen City, and, like a woman, she has her moods. She competes jealously with Montreal for the largest tonnage figures that indicate Canada's first port, and she snubs Hamilton as "the city under the molehill." Hamiltonians retort with "Hogtown."

At Toronto's entrance, one of her garage signs reads, "Dodge Brothers." Under the old order, it was a merited warning, but the speed limit now is thirty miles an hour. Unlike St. Catharines, Toronto police are not generous. You pay attention or pay a fine.

As the largest annual exhibition in the world, the Canadian National Ex-



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hibition is the answer to a movie maker's prayer—whatever may be his particular field. Its permanent buildings should be seen at any time. But if he is anywhere within traveling range between August 25 and September 6, the movie "fan" should not miss the Exhibition itself.

Scarboro Bluffs, rising ruggedly above Lake Ontario, is one of Toronto's more unusual scenic attractions. The excellent zoo at Riverdale Park provides good camera fodder. The Parliament Buildings, the Royal York Hotel (largest in the British Empire), the Star Building and Bay Street present all the wealth of material that a filmer expects of a thriving metropolis of a million souls.

OTTAWA is Canada's beautifully situated capital. The finest shots of the picturesque Parliament Buildings are to be taken from across the Ottawa River in Hull, Quebec. Try a silhouette shot of the Peace Tower through the Gothic doorway of the House of Commons. And don't forget the beautiful Canadian National War Memorial, the Château Laurier and the Rideau Canal.

Here, the American can film his favorite Canadian characters, in all their glory, with scarlet tunics and striped pants—the Mounties. They are extremely obliging.

MONTREAL is Canada's gay city. Half English, half French, its quaint buildings, with their outside stairways and conical roofs, provide something of the spirit that was Gay Paree. Night clubs, roof gardens and yacht clubs help to enhance the city's natural attractions.

Its most famous view is from the Lookout on Mount Royal. By local ordinance, horse's hoofs or shank's mare are the only means of conveyance to this beautiful view. But please be different. Do *not* "pan" when you film the fan shaped city below you.

Montreal abounds in historical buildings, and its most famous ones are Notre Dame Cathedral (a "must"), St. James Basilica (quarter size replica of St. Peter's in Rome) and the Château de Ramezay.

How about a trip across the Jacques Cartier Bridge to the Ile Ste. Hélène, with its forts and public swimming pool? Bon Secours Market, Lachine Rapids and the great harbor of Montreal are also exceptionally fine subject matter.

To the golfer, Mount Royal, Hampstead or the La Salle Golf Clubs will be a real treat, and, later, his weary legs will rest quite comfortably in the De La Salle, Ford or La Corona Hotels.

QUEBEC is undoubtedly Canada's most picturesque city. It is the only walled city in America, and it also possesses the narrowest street (Sous-le-Cap) the most picturesque hotel (Château Frontenac), the steepest hills and the most unique conveyances (*calèches*).

The Plains of Abraham, Dufferin Terrace, the Lower Town and the Citadel are only a few of the beautiful photographic opportunities for the movie maker. Justice compels special treatment of Quebec, which I cannot give in this article. Suffice it to say that the never to be forgotten view of Quebec from the ferry to Levis is well worth the trip alone.

HALIFAX, the Nova Scotian capital, is situated on an inlet from the Atlantic, and it is credited as having the second best harbor in the world. "The world's navies," it is said, "might ride here at anchor."

As a military center and naval base, it offers to the visitor a passing show of Canada at war. But, to the filmer, because of war regulations, it offers little opportunity for unrestricted shooting.

Hold your hat! Below, in rapid fire fashion, are the attractions of Eastern Canada's lesser centers, but lesser only in size.

ONTARIO

CRYSTAL BEACH. Canada's Atlantic City. Famous Cyclone ride.

PORT DALHOUSIE. Summer resort. Excellent bathing. Water chute. Two hour lake trip to Toronto.

BRANTFORD. Immortalized in Curwood's *The Black Hunter*. Historical Indian relics. Home of Alexander Graham Bell, inventor of the telephone. In a home full of history making "gadgets," Bell's ingenius bath shower will tickle your fancy.

KITCHENER. Victoria Park with lake, willows, boats and swans.

GALT. Soper Park. Public swimming.

ELORA. Scenic gorge.

BELFOUNTAIN. Man made beauty spot. Swimming.

THOROLD. Ontario Paper Mill, world's largest, supplies the newsprint for *The New York Times* and the *Chicago Tribune*.

PORT COLBORNE. Refines ninety five percent of the world's nickel. Wars cannot be waged without nickel. (Why not close the place up and live happily ever after. No? Well, it was a nice thought anyway.)

LONDON. Riverside Park.

OWEN SOUND. Beautiful summer resort.

WASAGO BEACH. Unquestionably, Canada's finest bathing beach.

TOBERMORY. Excellent fishing. Picturesque Flowerpot Island.

ORILLIA. Lake Simcoe summer recort.

MIDLAND. Excellent trailer camp. Georgian Bay boat trips.

CALLANDER. The "Quints."

NORTH BAY. Resort. Excellent fishing.

DORSET to MINDEN. New sixty mile

lakeland highways, one of the most scenic in the North.

Bracebridge. Five miles to High Falls, worth fifty feet in anybody's camera.

Peterborough. The Lock City. Rice Lake, with its famous fishing.

Kingston. Home of the Royal Military College, Penitentiary and Asylum; also has tourists.

Gananoque. Gateway to the Thousand Islands.

Tweed. Produces ninety percent of the world's talcum.

Bon Echo. Picturesque rock wall.

Huntsville. Summer and winter resort. Gateway to the hunting and fishing paradise of Algonquin Park.

QUEBEC

Hull. Gateway to the Laurentians. E. B. Eddy match factory.

Ste. Jovite. Beautiful winter and summer resort in the Laurentians.

St. Jerome. Excellent mountain scenery.

Trois Rivieres. Picturesque French lumber center.

Montmorency. Montmorency Falls, 109 feet higher than Niagara.

St. Anne de Beaupre. Famous shrine. For a film story that demands an ending that looks hopefully toward the future, no scene could be more potent than a shot of the thousands of crutches and leg braces that line the walls of this beautiful shrine, ample evidence of the reward for faith in the Almighty.

Chicoutimi. Gorgeous Saguenay River boat trip.

Perce. Inspiring Perce Rock. Fishing villages.

NEW BRUNSWICK

St. John. Famous Reversing Falls.

There follows herewith a direct quotation from the leaflet, *Use of Cameras in Canada Under War Conditions*, issued by the Canadian Travel Bureau, a Dominion Government organization:

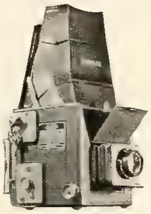
"The people of Canada are happy to welcome to their country all those whom they believe to be their friends, and wish to do anything possible to make their visits pleasant and free from restrictions.

"But as Canada is at war, the Government has found it necessary to make regulations with regard to the prohibition of sketching, painting and photography in certain areas. Outside of these restrictions the tourist, in either summer or winter, will find practically limitless scope and vast possibilities for the use of his camera. . . . In general, the restrictions are as follows:

"(a) The taking of photographs in defended ports and areas, such as Halifax, Sydney and the Strait of Canso, in Nova Scotia; Saint John, in New

"Looking For A Fourth" made by William Tiger with a 2¼ x 3¼ Series B Graflex on Eastman Film. Medal winner in the Graflex Golden Anniversary Picture Contest.

See what you get with a GRAFLEX



LOOK into the hooded ground glass panel of a Graflex and you see your subject . . . full picture size and right side up. Check the focus, composition, and expression . . . release your 1/1000-second focal plane shutter . . . and you get what you see—as you want it. The Series B Graflex, Revolving Back (illustrated), with Kodak Anastigmat *f*/4.5 lens is available in 2¼ x 3¼, 3¼ x 4¼, and 4 x 5 sizes. See all three at your Kodak dealer's.

Graflex and Speed Graphic Cameras are made by the Folmer Graflex Corp.

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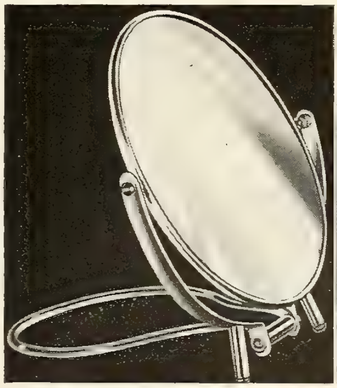

An accurately formed 9-inch convex mirror, mounted in an aluminum casing attached by friction swivels to nickeled base with rubber-tipped feet and supporting loop (or special stand mounting on request). **VICTOR No. 160......$4.75**

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Brunswick; Quebec City; Vancouver, Prince Rupert, Esquimalt-Victoria, and York Island, in British Columbia, is prohibited by an order published by the Minister of National Defence under the authority of Regulation 18 of the Defence of Canada Regulations. In these areas warning notices have been posted and these indicate the authority to whom application should be made for permission to take photographs.

"(b) In general the restrictions elsewhere are that no person shall make a sketch or take photographs of any 'prohibited place'; i.e., any work of defence, including arsenals, naval, military or air force establishments or stations, factories, dockyards, mines, minefields, camps, ships, aircraft, telegraph, telephone, wireless or signal stations or offices and places used for the purpose of repairing, making or storing any munitions belonging to or occupied or used by or on behalf of the Armed Forces.

"(c) Photographs should not be taken of any naval, military or air force equipment belonging to units which visitors may encounter while in Canada.

"(d) The taking of photographs of 'protected areas,' that is, places under guard, is also prohibited, e.g., canals, harbours, power plants, bridges, etc.

"Provided that none of the foregoing are contravened, undeveloped films may be taken out of Canada, unless there are circumstances which suggest to the authorities to look into the matter more closely.

"You will understand that the restrictions have been imposed for good and serious reasons and your earnest cooperation in ensuring that they are not disregarded will be appreciated, in order that you may not experience any inconvenience which might interfere with an otherwise pleasant visit."

ADMISSION OF CAMERAS

"Cameras (still and motion picture as well as a reasonable quantity of film for use therein) may be admitted into Canada, free of duty or deposit, as part of a tourist's outfit upon the tourist reporting same to the Customs Officer at the port of entry. Cameras must be identified and exported outwards either at the port of entry or another port within six months of time of entry."

The clinic

[Continued from page 365]

seat driving" as this. A movie maker has a good chance of learning basic filming technique, but friends and relatives usually learn little about the essentials of camera work. Yet, such is human nature, that lack of information will not deter them from being free and even insistent with advice and instructions. On the other hand, they will appreciate good movie making when they see it on the screen. Our advice is to disregard the advice of "back seat drivers." It is for their own good.

That new camera Many people will be purchasing new equipment this summer, and many others will buy their first camera. We have many letters asking which camera is the best. There is no "best" camera. Choice of film size and equipment depends entirely on you—how much you can afford to spend and what you expect from the camera. When you have decided on how much you can spend, your choice of cameras has been narrowed down somewhat; when you decide on the features that you would like, your choice will again be more limited. Perhaps you may have to change your requirements a little. May we suggest one thing? When you are ready for the final selection of equipment, you will find the advertising pages of Movie Makers a good guide.

Pola-screen miracles While the polarizing screen filter is a very valuable one for both black and white and color use, one should not expect miracles of it. We have heard people say, "You just put the filter over your lens, and all the reflections will disappear." This statement does not indicate a very thorough understanding of the use of this type of filter. We suggest, therefore, that you read up a bit on the subject, before you purchase a polarizing filter, not only to become more familiar with the proper use of the filter, but also to be sure that the filter will actually do what you expect of it.

Practical films

[Continued from page 358]

also of San Francisco. To be shown to the company's 13,000 employees, *No Short Cut* is the first safety movie production in a new accident prevention campaign. Company officials believe that the new film will prove to be their most effective means of cautioning employees to be safety conscious, since it pictures the safe techniques of performing various maintenance and construction operations. The picture runs thirty five minutes; it was filmed on 16mm. Kodachrome and was directed by Tom J. Ayres. Marvin Becker and Frank Wulzen were in charge of the camera work.

Modern Color

A new and competent industrial motion picture on 8mm. Kodachrome, entitled *Modern Color*, 600 feet in length, has just been completed by Albert Johannsen, ACL, of Chicago, for his employers, the Sherwin-Williams Paint

Company. The picture traces the elaborate chemical processes involved in making certain basic colors, from the crude sources of materials to the finished product. Mr. Johannsen expects that his company will use the film, accompanied by verbal narration, as a background of information for the sales department.

Fish Film an Orphan

Rather like the proverbial shirt without a tail is the present condition of *Tins of Tuna*, an industrial record film without a client. This 400 foot, 16mm. silent Kodachrome study—which is attractively illustrated on the first page of this department—was produced by Mildred Greene, ACL, of Long Beach, Calif., as a personal venture between other industrial projects. It presents, as suggested in the lead title, a story of tuna canning, and it is pleasantly replete with human interest throughout its more serious "documentary" moments. The actual locale of the canning operations was the Southern California plant of the Van Camp Seafood Company, only recently (to Miss Greene's sorrow) the proud sponsor of *Chicken of the Sea*, a free film industrial, shortly to be reviewed in this magazine.

News from Texas

Two newly completed films are reported by S. O. Thompson, ACL, of Samuel Houston College, Austin, Texas. They are *Roberts Clinic, A Testament of Service*, 700 feet, 16mm. black and white silent film, intended as a public relations medium to acquaint the negro community with the methods of prevention of contagious diseases; *Round the Clock with Science Students*, 350 feet, 16mm. black and white silent film, made to acquaint potential science students with the types of activities which are carried on by the Science Department of Samuel Houston College.

Connecticut Meets

Danbury State Teachers' College was host on May 10 to the Connecticut Audio-Visual Education Association, under the chairmanship of Donald A. Eldridge, director of Audio-Visual Education in the New Haven public schools. Two subjects were under discussion at the meeting, *What Makes a Good Classroom Film* and *The Use of Films and Radio in Public Relations*. The motion picture accompanying the second subject was discussed by Hardy Finch, whose pupils in the Greenwich High School produced the film.

FILMING FROM CAR OR TRAIN

If you film from a moving train or a car, be sure to use a tripod. Shoot forward rather than to the side or rear and, if your camera has provision for it, film at thirty two frames a second or faster, to "iron out" the jerks and jiggles.

DUPONT

PHOTO BY CARL PRYER, JR.

These two films matched for speed run the gamut of light intensities

SUPERIOR PAN (high speed reversal) does a beautiful job indoors and out. Use it for special effects, night shots and all subjects with poor lighting. A buy at $6.00 for 100 feet. (Weston 100 day—80 maz.)

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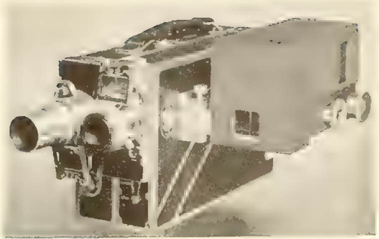

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This new Finder frees you from squinting through a small peep-sight when setting up or operating. It facilitates centering, composition, arrangement. Attached simply to the camera door, it gives you a large, clear picture which is the exact duplicate of the image on the film.

The B-M Finder shows an erect image, easily viewed from the back of the camera without shutting one eye. The image is correctly disposed as to right and left. Simply by turning a knob, the finder field can be adjusted for use with normal or telephoto lenses—but the picture size remains constant. The image can be focused and there is complete parallax correction.

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A PROJECTOR ON VACATION

DEAN H. ASHTON, ACL

An amateur movie enthusiast who packs up his camera, tripod, exposure meter and films for a vacation by automobile will pride himself upon being "all set." But he is leaving half his fun at home.

It is fun to look at movies as well as to take them. So the cine tourist is not complete unless he stows in his car a projector and a few reels of well edited personal films.

The "sleep and skip" tourist, who covers half a dozen States and measures his pleasure by the mileage on the speedometer, robs himself of a chance for fun in screening his films on trips. But the vacationist who tarries at least two or three days and nights in a spot, who says "Howdy, folks!" and swaps tall stories of travel with his new acquaintances, will find added zest in the whole adventure if the movie projector is handy.

The camera naturally is brought into action at the earliest possible moment, for a location of natural beauty and charm is selected for any stay. The novelty of movie making, contrasted with still camera work, will be a long while wearing off. So the questions from travel acquaintances begin to fly, as thick as a flock of birds bound for the Southland in the fall of the year.

Are the pictures really good? How long does a film run? What does such a camera cost. Who develops the films? Do you really take pictures in color? And, as the questions begin to lag, somebody is sure to sigh and to add, "I wish I could see how they are going to look."

Then the true disciple of movie making, eager to satisfy a prospective audience, reveals that the projector is handy. Naturally, there is an urgent appeal that a show be staged that very night, and, as soon as twilight comes and the "theatre" is darkened, the show is on. If it can be staged outdoors, all the better.

Such was my experience four summers ago, and I have repeated it each year since that time. I owned only an inexpensive 8mm. movie camera and a projector, with a screen. I settled down for a twelve day stay at Sleepy Hollow Camps, situated at the head of Newfound Lake, seven miles from Plymouth, N. H. As in all up to date camps, electricity is provided. The location afforded excellent picture taking opportunities, but that is another story.

As the towering trees ceased their whispering and cast their long shadows over the gorgeous lake, the campers assembled, bringing folding chairs, stools or blankets. The word had spread like wildfire that "we're going to have movies tonight—yep, right here in camp." Of course, the regular movie houses were only seven miles distant, but the cabin dwellers seemed to be in the mood for something different.

I staged three shows before my supply of films was exhausted during that first stay there, and the audiences were still clamoring for more. Somehow, the appeal of amateur movies did not appear to have worn off, especially since, on the first night of my stay, I was able to screen the first of the films that I had made at Sleepy Hollow Camps itself.

One of the last shouts as I started homeward that year was, "Be sure to write and tell us how the rest of your pictures are—and be sure to come up and show them here next summer!"

Yet my catalog of films is only ordinary. In the three years that I had owned a camera up to that time, I had not traveled extensively. But I had tried to make the most of the footage by careful editing and attractive titling. My film entitled *Just Kids*, a pictorial record of my growing sons, appealed to the cabin audiences as much as or more than the cinema version of Niagara Falls.

Now, the folks who were camping in New Hampshire, I feel sure, were not "wowed" by amateur movies any more readily than is any average group. In fact, they came from points far distant and from varied stations in life. Yet, as I changed reels, I was deluged with questions of every sort concerning the equipment used. And, when I told them that the whole outfit had not cost much more than fifty dollars and that any child could have obtained results as satisfactory as I had secured, they began to think in terms of ordering.

The wife of a Massachusetts lawyer drank in the discussion and then declared to her husband, "We must buy a movie camera and have pictures of our children to keep."

A school superintendent made no attempt to hide his deep interest in such a camera for his future travels. Two New Yorkers "enthused"—imagine it—New Yorkers getting enthusiastic about anything except Manhattan! And so it went.

Somehow, the thought that a small projector can bring moving pictures into an isolated camping spot and provide an evening's entertainment seemed to bring home the merits of owning such equipment.

And, as for me, the interest displayed in the shows that I provided added much to my vacation pleasure. When I set forth this summer, I shall take my projector!

Alaska invites

[Continued from page 355]

Ketchikan is easily reached by taxi, and this delightful spot with its gardens should be on your filming list. (Alaskan taxi rates are reasonable, and I do not hesitate to suggest their use for such "side trips.")

One of the greatest thrills your camera can capture may be found at Ketchikan, if you happen to arrive in that city at the right time. In the late summer, for a few weeks only, the great salmon run is on in full force, and a short walk, or an even shorter taxi trip, from your ship will bring you to a splendid vantage point, right in the heart of town.

Here, the waters of Ketchikan Creek tumble down over a series of waterfalls and rapids, and the stream is black with big, strapping salmon, all intent on making their bid for immortality in the spawning grounds far upstream. A wide platform has been built directly above the falls, and from here you can film the big fellows darting into the churning torrent, disappearing momentarily and then attacking the falls with speed and stamina that seem incredible. Occasionally, they are thrown completely clear of the stream, landing high and dry far up on the bank, but they invariably seem to know which way to go, to get back into the water, and a few good flops carry them over into the stream again.

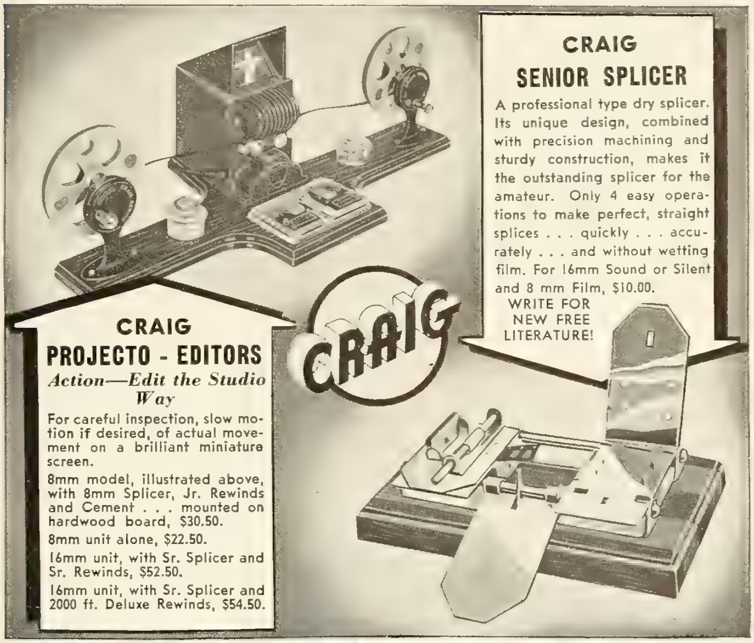
A two or three inch telephoto lens is a great help here, although not absolutely necessary. Since you cannot tell when a particular fish will start its assault on the falls, it is best simply to start the camera going and let it run for as long a period as you wish. When the salmon are active, they leap continually, so you are bound to get good action when you film.

Your next port of call will likely be either Sitka or Wrangell. Wrangell is touched on all trips, either on the way north or on the return trip south. Sitka is visited only on certain cruises and by ships in the Alaskan service.

Sitka was the old capital of the Territory when Alaska belonged to Russia, and here you will find historic interest. The old Russian Cathedral, the Indian and Russian Cemetery, the old Blockhouse and a world famous collection of colorful totem poles are outstanding. Here, too, as in many other Alaskan cities, will be found a good opportunity for closeups of Indian vendors, usually selling their wares at the pier.

A telephoto lens may prove to be a great help, as some of these individuals do not particularly enjoy being filmed, and many may turn their backs to the camera.

Wrangell also offers a wide variety of weird and strange totem poles and even better opportunities than Ketchi-



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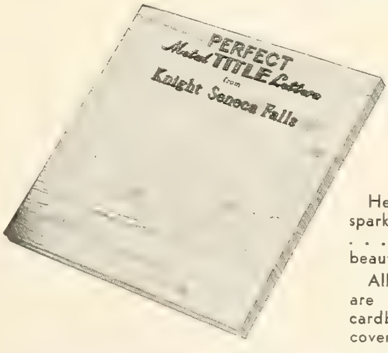

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kan for sequences of salmon canning.

Shortly before you arrive at Juneau, the present and modern Territorial capital, your ship will take the "side trip" to Taku Glacier, one of the truly great glaciers in the world. Taku Glacier has its source about forty miles inland in a great ice field. At the face of Taku, which the ship approaches, this tremendous mass of ice is a mile wide, and it towers a sheer 200 feet above the waters of the inlet.

The ship pauses here for a half hour or so, and scores of passengers line the rails as the ship's whistle is blown again and again in an effort to bring down great chunks of ice off the glacier. Sometimes this effort is successful, and, if the whistle gets an active response from the mighty glacier, your camera will have recorded another exciting episode in the Alaskan trip. The sound of the blowing whistle is not always repaid, but it is well at least to keep the camera trained on the glacier and your finger in readiness to press the button all the time that the whistle is blowing.

About an hour and a half after leaving Taku, you will approach Juneau, the largest city in Alaska and the Territorial capital. The approach to this city is a spectacular one, with Mount Juneau towering to 3,000 feet directly back of the city. Just at the outskirts, a familiar landmark comes into view, the Alaska Juneau Gold Mine, the largest mine of low grade gold ore in the world. A shot of the mine buildings, clinging to the mountainside, will identify Juneau immediately.

The capital city itself offers, as subjects for your camera, busy downtown streets, fine modern office buildings and a residential district with attractive homes and gardens. Many of the passengers will board the sight seeing buses or private taxis, for the drive out to Auk Lake and Mendenhall Glacier. This trip should be included while the ship is in port at Juneau, not only because of the magnificent scenery at the end of the drive, but also because of the pleasant drive itself through the peaceful Alaskan countryside.

Here, the visitor will be surprised by the many attractive summer homes, built along the shore, the modern dairies and splendid herds of cattle, the tree lined and flower bordered roadways. All these restful scenes may be filmed with a backdrop of great snow capped peaks in the distance, or the blue green of a great glacier, pointing an icy finger down toward the sea.

Mendenhall Glacier, at the end of this drive, offers a unique opportunity, in that you can walk not only to it, but also on its rough surface. You can obtain some shots at close range of a great glacier.

After the stop at Mendenhall Glacier, the cars follow the highway around the shores of Auk Lake, and here, from the far side of this placid little body of fresh water, we can see again the glacier and snowy peaks above, perfectly reflected in the still waters.

Back in Juneau by early evening, you will have until midnight to continue your sight seeing around the city. Juneau is illuminated with hundreds of brilliant neon signs, and a few night shots of the downtown city will prove to be a great surprise to the "folks back home."

You will sail from Juneau at midnight and, at about nine o'clock the next morning, the steamer docks at Skagway. It is well to be up early on this particular morning, however, as you are cruising up the last mile of the Lynn Canal, a mountain bordered fjord, in which the morning reflections are unequaled by any other place on the Alaskan trip.

Skagway was the center of the mad rush to the Klondike gold fields in the last years of the Nineteenth Century, and, at that time, the city had a population of from 15,000 to 20,000 persons. Today, it has less than 500, but you will find this former metropolis of the Golden North one of the most interesting cities of your entire trip.

The ships on the nine or eleven day cruises remain at Skagway for about thirty two hours, giving ample time for a sight seeing trip around the city and for the thrilling railroad journey over famous White Pass to Whitehorse, 110 miles inland. At this point, navigation on the Yukon River begins. The journey on the White Pass and Yukon Railroad is one of the outstanding scenic railroad trips on this continent, if not in the entire world.

Select a spot on the observation platform for your camera and get a few scenes as the train leaves the steamer pier at Skagway. For much of the way to the summit of White Pass, the railroad line parallels the old trail of '98, which at times can be plainly seen from the car windows.

In the first twenty miles, the railroad ascends from sea level to 2,888 feet at the summit of the Pass, and, at this point, you will cross the International Boundary into Canada. A friendly Mountie in his scarlet coat acts as immigration officer and, always very obliging, he will say "O.K." when you ask him if you may take his picture.

Shortly before you arrive at the summit, however, have the camera ready for action as the train crosses the great cantilever bridge over Dead Horse Gulch, for here is a tremendous gorge. For several miles beyond the summit, you will speed across a barren and desolate world, worthy of at least one shot from the train. Then you will dip down, at last, to the shores of Lake Bennett. Here was once a thriving city of 10,000 persons, but today only two buildings are left—the shell of an old log church, built during the gold rush days, and the railroad station and lunch room. You will speed on along the shores of Lake Bennett for twenty six miles, crossing from British Columbia into the Yukon Territory, just before you reach Carcross. At this point, some persons prefer the refreshing breezes of a lake trip to a delightful little homestead known as Ben-My-Chree, nestling near the foot of a mighty glacier. Others, who wish to spend the one night in Whitehorse, continue on by train until the banks of the Yukon River are reached at that city.

Whitehorse is a city of about 400 persons, and, on your sight seeing tour, they will point out to you the cabin of Sam Magee and the log church where the Canadian poet, Robert W. Service, did much of his writing.

You will go by car to Miles Canyon in the Yukon River and the famous Whitehorse Rapids. At Miles Canyon, you can film the river from a suspension bridge, the only bridge across the Yukon River in its entire 2,150 mile course to the sea.

The next morning, you again board the train for the equally thrilling trip down again to Skagway and, arriving there in the early afternoon, you will have the rest of the day until sailing time, to enjoy the sights of this once notorious tough town of the North.

Today, life in Skagway has settled down to an easy and even tenor, and you will find the place living pretty much in its glamorous past. The sight seeing trip as conducted around Skagway by Martin Itjen, in his world famous Skagway "street car," should not be missed.

At the climax of his tour is the truly magnificent gardens of Mrs. Blanchard, from which Skagway may truthfully be called the "Garden City of Alaska." The long hours of summer sunlight bring forth flowers of such size and beauty that we outsiders find it difficult to believe our own eyes. A filmer with Kodachrome has a field day here. Plan to include a hand in some shots, to give the audience an idea of comparative size, or place a silver dollar next to a pansy. You will find that the dollar will appear to be the size of a dime by comparison.

If the day is clear, I recommend without hesitation a sight seeing airplane trip from Skagway. The airplane carries you not only over the famous Chilkoot Pass, but continues on for quite some distance into the interior and over the great Ice Cap that you would not otherwise see. The panorama of endless vistas of towering peaks, snow fields that seemingly have no end, beggars description; this is the Alaska of snow and ice that we used to picture in school. The sudden change when you get down to earth among trees and brightly colored flowers is almost too great to comprehend.

Alaska is a startling, grand country. Its friendly people and pleasant summers are becoming better known all the time, and, from the filmer's point of view, Alaska leaves little to be desired. It is a land of strange contrasts; it is a land terribly misunderstood by those who have never seen it, but a land admired and loved by those who know it.

A camera in Grand Canyon

[Continued from page 354]

and moods of this vast and mysterious country. Here, ancient civilization flourished and disappeared. Through these great stretches once rode Spanish conquistadores, searching for the fabled Seven Cities of Cibola. Robed and hooded Spanish priests made their painful way across desert and canyon, seeking Indian converts. And, through the ages, the river gnawed at the plateau, carving the canyon deeper and wider, carrying billions of tons of the desert to the sea.

If the straight scenic type of picture appeals to you, make your film that way. Since the Kaibab Forest extends to the very rim of the canyon, use some forest shots as an introduction—some pictures of towering pines and angle shots of aspen trees against a cloud flecked sky.

Your first view of the Grand Canyon will be from Bright Angel Point. Use a sweeping scene of this vista, made from the point or from the porch of the lodge in mid afternoon. Follow with other canyon scenes, made from easily reached North Rim points. Space your scenic shots, by leaving the canyon momentarily, to show the animals and flowers of the region, then swing back to the canyon to show, in a succession of views, the end of the day on the Grand Canyon. This plan will give a most satisfying upswing at the end of your film.

Filming Wildlife in Kaibab

Just a word about wildlife scenes—deer are nearly always seen along the road in the park or around park headquarters or the cafeteria. The white tailed Kaibab squirrel peculiar to this region should, by all means, be the animal star of your film. You will find him around the campground, and a few peanuts probably will entice him into camera range. Coyotes and porcupines are often seen in the forest.

It is best, of course, to use a medium telephoto lens and a tripod, to make animal and bird pictures. And always try to choose a camera viewpoint that will not include a building, bench, automobile or man made thing in the background. Notes of human civilization are distracting and they destroy the

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Filming the Canyon Itself

Now to the canyon. Let us approach it cautiously and with respect. Let us keep technical movie making points well in mind without losing sight of the fact that what we want are scenes which will catch the spirit and mood of the canyon rather than a record of a geological wonder.

A 16mm. one inch lens or its 8mm. equivalent will be your most useful objective. A wide angle lens is helpful in some cases, but don't "pan" with it. "Pan" sparingly and slowly in any case. Too many panoramas slow up the tempo of the picture too much and cause eye fatigue. If you have a two inch lens in your kit, you will find places to use it to advantage, but it is not essential. A tripod is advisable.

By all means, use an exposure meter. In taking a reading for a general canyon view, stand close enough to the rim so that you are getting a true reading and not a "kick" from the white rocks of the rim in front of you. Keep in mind the personal safety factor and don't get too close to the rim. It's a long way down!

A Practical Shooting Schedule

Arrange your shooting schedule something like this — from "sunup" to ten o'clock, canyon views, mostly back lighted, to show the rich blue haze that hangs in the canyon in the morning; from ten to four, forest and wildlife and flower shots, for canyon views are flat and colorless at this time of day; from four o'clock until sundown, canyon views showing the rich red of late afternoon in contrast to your morning shots.

You can make a variety of shots from Bright Angel Point where the lodge is. Walk out on the point. There you will find some scenes nicely framed by rocks and trees. If you are taking the regular tour by bus, go on the motor caravan. It visits numerous North Rim viewpoints, such as Point Imperial, Vista Encantada and Cape Royal, all of which afford fine canyon views. Film Angel's Window at Cape Royal and, if you have a telephoto lens, make a closeup of the window opening, showing the Colorado River.

When the caravan returns on the trail to the lodge in the late afternoon, ask your driver to stop a moment at Two River Junction. At this hour, you will find rich canyon coloring, with the far flung Painted Desert in the background.

Back at the lodge after the caravan trip, you will find that the low sun has spread a deep red coloring over the canyon formations. Bold shadows are creeping up the walls and etching them sharply; before the sun sets, royal purple takes command of peak and canyon, to provide a royal ending for your picture.

Visit Point Sublime

If you have sufficient time, take the trip to Point Sublime. Stay an extra day if necessary and leave the lodge after lunch. It is a pleasant drive through the forest, and this point really lives up to its name. Take a box lunch and a canteen (provided at the lodge) and stay at Point Sublime until the sun has disappeared beyond the canyon rim. Go easy on your film when you first arrive at the point. The canyon gets better every hour, and it is a tragedy to run out of film before the sun sets, particularly if there are clouds in the west. You have never seen such a sunset—but I'll leave that to your camera.

Use people, if possible, in the foreground of some of your canyon pictures, but don't overdo it. Frame your views with trees or the rocky rim in some cases. If you have a camera that operates at eight frames or one with which you can make single frame exposures, you can make some interesting effect shots that show cloud shadows rolling over the canyon and shadows moving up the formations to a total blackout. These effect shots, made with single frame exposure, take considerable time, as one frame about every fifteen or twenty seconds is about the right tempo, and you will want to run the scene to a normal length.

When you edit your film, check the density of your scenes carefully. Don't splice several scenes of normal density together, next follow with a very dark scene and then return to shots of normal density. Try to arrange your material so that, at the end of the picture, the scenes grow progressively darker, to indicate the coming of night. This practice can, of course, be followed only to reasonable lengths. But it is particularly important near the end of your film.

Film ways on the beach

[Continued from page 359]

filters. On the other hand, if you are shooting in Kodachrome, do not close down the diaphragm to a stop smaller than *f*/11, even if you get an exposure meter reading that would indicate *f*/16 or *f*/22.

When you load and unload your camera, find a shady spot, even if you have to borrow somebody's beach umbrella. The reflection of light on the sand is brighter than you think. Even experienced cameramen manage to "edge fog" a few feet of film when they load and unload a camera at the beach.

On a brilliant, hot day, when you are not using your camera, keep it out of the sun. The dark colored case of the camera absorbs heat, and your camera may get hot enough to fog the film inside it. This is especially true of Kodachrome.

A lens hood, always helpful, is particularly useful at the beach if you want to get crystal clear, professional looking pictures. You may want to shoot the waves back lighted in the afternoon, when the sun high lights their crests with silver and, if you do, a lens hood is almost a necessity.

When you have filmed the beach picnic and have caught shots of family and friends, sun bathing and swimming, try a scenic picture of the beach. Use Sister or Junior as a continuity motif. Sister, aged four, in a bathing suit and a big sun hat would be ideal. Here is how you could plan the film.

1. *Medium.* Sister, sitting on the beach, watches the waves. Include the shore line in the picture.

2. *Semi close.* Sister looks past the camera at the waves.

3. *Medium.* The surf as seen by Sister.

4. *Close.* Diagonal view of the surf line and the waves breaking.

5. *Close.* Downward view of a small wavelet breaking on shore, including pattern of foam.

6. *Close.* Shallow wave spreading over the sand as it comes toward the camera.

7. *Close.* Sister at one side of the scene—a shallow wave has reached her feet; she scrambles up and runs away.

8. *Medium.* Sister walks toward sand dunes.

9. *Long shot.* Sister on the beach near the sand dunes; get sand dune in the foreground of the scene.

10. *Close.* Sister, in the sand dunes, stops and looks about.

11. *Medium.* Rolling sand dunes, filmed from her viewpoint.

12. *Close.* Low camera position. Clump of beach grass, dunes in background.

13. *Closeup.* Pattern on the sand, left by the wind.

14. *Close.* Low upward angle toward the sand dune. Sister walks into the scene from behind the dune; she stops and looks down.

15. *Closeup.* Beach flower on the dune. Sister's feet are seen in the background as she stoops to look at the flower.

16. *Medium.* Sister, who has been looking at the flower, rises and walks toward the camera. She sees something past the camera; she stops and waves.

17. *Semi long shot.* Beach umbrella in the distance; Mother, near it, is waving.

18. *Medium.* Sister again; she finishes waving and starts running toward the camera.

19. *Medium.* At the beach umbrella; include part of the umbrella in the immediate foreground. Mother, in middle ground, is waiting for Sister, who can be seen in the background, running toward the camera.

20. *Medium.* A different angle. The beach umbrella with Mother in the scene. Sister runs into the picture. A blanket has been spread underneath the umbrella. Mother gestures toward it.

21. *Closeup.* Sister lies on the blanket in the shade of the umbrella. She is asleep.

22. *Close.* Diagonal view of the waves, breaking on the shore.

Sister's adventures could be expanded. She could investigate rocks and tidal pools in the rocks, if the shore line offers these possibilities. She might find a jellyfish or poke at sea anemones to watch them close up. But, whatever she does or whatever she sees, remember to keep her in the picture. Return every few scenes to her, so that the audience will know that it is seeing the beach through her eyes.

When you film at the beach, it is the choice of camera position or viewpoint that makes the picture. Hunt for foregrounds—a boat, life saving equipment, small dunes, beach grass, rocks or people will provide you with the necessary item for the immediate foreground. By choosing a low camera viewpoint, you often can find a foreground where otherwise none would be available.

And, above all, take close views. Distant shots of beach scenery are rarely magnificent. But closeups and near shots will do true justice to sand, surf and rocks.

News of the industry

[Continued from page 368]

become apparent, the coating can be dissolved easily, and a new one may be applied. The Calvin Company has developed a special method of applying this new film lacquer evenly and dependably and has found it especially advantageous in treating 16mm. negatives for long print runs.

DeJur contest Over fifty prizes, with a total worth in merchandise of over one thousand dollars, are offered by DeJur-Amsco Corporation, Shelton, Conn., for a nation wide still photographic contest which ends September 30. The contest is open to every still photographer in the United States, and details may be had from any DeJur dealer or directly from the company. The first prize includes a DeJur Versatile I enlarger, Critic exposure meter and other apparatus.

New meter A new idea to simplify the correlation of an exposure meter reading to various emulsion speeds is embodied in the R.H.S. photocell exposure meter, which is said to give quick and accurate readings for all films, both movie and still. The feature of the new meter is its three removable dials, each one for a different combination of daylight and

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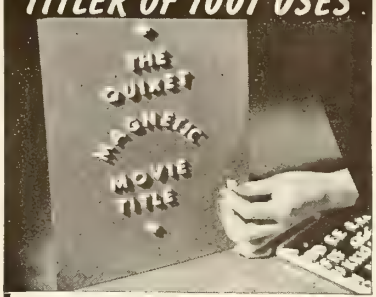

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Aug. 41

artificial light film ratings. To use the meter, one simply attaches the removable dial which names the film being used. The R.H.S. meter, with the three dials and a leather case, sells for $10.95. Eastern distribution is by Raygram Corporation, 425 Fourth Avenue, New York City; Midwestern is by Hornstein Photo Sales, 320 West Ohio Street, Chicago; Western is by Wholesale Photo Supply Company, 6628 Santa Monica Boulevard, Hollywood, Calif.

New E. K. vicepresident Charles K. Flint, general manager of the Kodak Park Works, was elected a vicepresident of the Eastman Kodak Company recently. He has been general manager of Kodak Park since 1936. Appointment of Edward S. Farrow as production manager of Kodak was also announced, together with the appointment of William S. Vaughn as assistant production manager.

E-Z Pan According to a recent announcement from the manufacturer, there will be no production delay in furnishing customers with two accessories of special interest to movie makers. These accessories are two models of the E-Z Pan Head, a camera mount which fits on any tripod top and which will "pan" or tilt in any direction. They are nicely finished and have a quick action lock to hold any movie camera. The regular model lists at $2.95, the De Luxe at $3.75. Distributors are Camera Specialty Company, 50 West 29th Street, New York City.

Adding sound *Basic Facts About 16mm. Sound Movies* is the title of a recently issued folder offered by The Camera Mart, Inc., 70 West 45th Street, New York City. Here will be found itemized costs of 16mm. recording in all its branches.

The Columbia Broadcasting System expects to make extensive use of 16mm. film as subject matter in its television broadcasting. For this reason, Gilbert Seldes, ACL, director of television programs of CBS, in an advance notice to MOVIE MAKERS, states that he will be glad to hear of outstanding amateur films that would be available for this purpose. These films may be in color or in black and white, in silent or sound. Those wishing to submit films should address Television Studio, Columbia Broadcasting Company, 15 Vanderbilt Avenue, New York, N. Y. *Do not send the films themselves;* simply send a complete description of what you have, together with the footage available.

"Conscience" and the harmonica

IT WAS late evening. The bedroom of Paul Cramer's house in Los Angeles looked sadly mussed. A sheet that had been died black hung funereally against the wall. Before it, Mr. Cramer's son, dressed as a newsboy, waited unenthusiastically for the focus to be set. This was the sixth retake.

"I'll tell you what," said Mr. Cramer to his son, "if this film wins a prize in the club contest, I'll buy you a special harmonica for the school band. . . ."

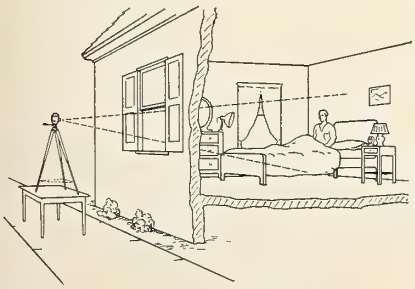
The boy woke up. He played the part. The job was finished. The Cramer family could go to bed, for another scene in *Conscience* was completed.

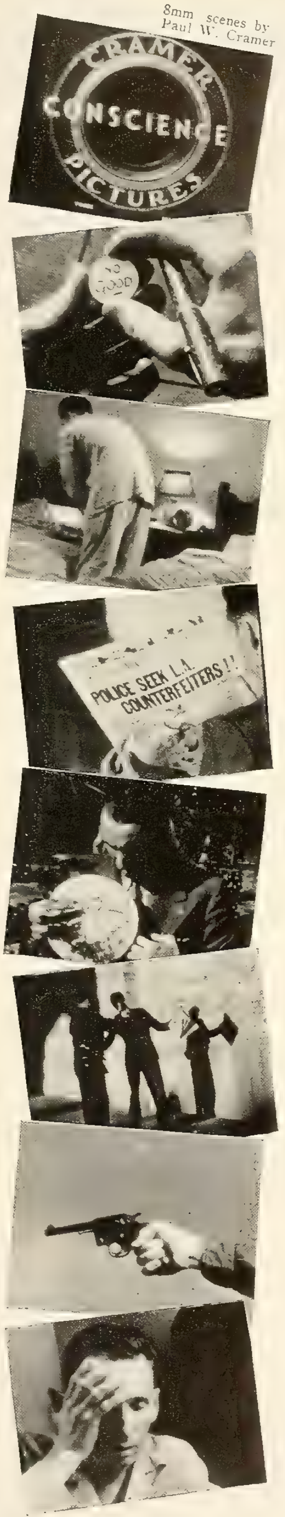
Conscience is a 100 foot, 8mm. black and white photoplay with a studiously worked out plot, which tells the story of an ordinary human being, of ordinary morals, who, in a moment of thoughtlessness, gets rid of a counterfeit coin by giving it to a newsboy. Subsequently, he is tortured by remorse, and his dreams are ridden with images of the police and of newsboys carrying enormous counterfeit coins. So, he searches out the young lad the next day and gives him fifty cents—only to find, as he drives off, that the counterfeit coin was in his pocket all the time.

At a loss for actors to portray the parts, Mr. Cramer finally enlisted his wife and son. The lead he played himself, using his wife as a "stand in." His greatest difficulty was in finding a policeman who did not fear that, somewhere in the Unwritten Code Of Behavior For Policemen, there was a clause forbidding him to appear in amateur movies. The officer who finally acted the part did so in his spare time, and only after Mr. Cramer had agreed not to film his face!

"The large, realistic counterfeit coin in the dream," says Mr. Cramer, "was a nine inch disc of wood, covered with candy tinfoil, which we applied with rubber cement. The small coin that rolled into the sewer was of sweet chocolate covered with tinfoil. In the double exposure scenes, the camera was taken into a dark closet, it was opened and the film spools were removed and wound back for the necessary lap of footage.

[Continued on next page]




8mm scenes by Paul W. Cramer

Above, frames from "Conscience"; left, setup for bedroom shot

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"Since our bedroom is of normal size, and I do not have a wide angle lens, it was necessary for me to shoot the bedroom scene through a window, from the driveway outside the house. The sketch on the preceding page shows how the tripod was set up on a table."

Mr. Cramer is a bit rueful about the outcome. "For you see," he concludes, "the film did win a prize in the contest. So now our son's a musician."

Amateur clubs

[Continued from page 367]

in that South American city. James L. Frisbie, ACL, is the founder and first president, with Mrs. J. C. Douglas serving as secretary treasurer. The group, which meets on second Tuesdays in the Maracaibo Gulf Terminal Club, has already embarked on the production of *The Bartender's Daughter*, a comedy melodrama by Mrs. Douglas. Club dues will be devoted to the purchase of film, lights, reflectors and a tripod, owned jointly among the ten charter members.

Brooklyn host Nearly 300 members and guests of the Brooklyn Amateur Cine Club, ACL, attended that group's annual amateur movie party, held recently in the city's St. Felix Street Theatre. Presented on the well organized program were *They Discover America*, by John Larson; *A Weekday Workday*, by Martin Sternberg; *Circus Days*, by Al Hellman; *Autumn in New Hampshire*, by Francis Sinclair; *Fluffy, the Kitten*, by Kenneth F. Space, ACL; *Western Wildlife*, by Frank E. Gunnell, ACL; *Under Your Own Power*, by Sidney Moritz, ACL; *Flaming Canyons*, by Charles H. Coles, ACL. All the films were accompanied with carefully chosen musical scores presented on the double turntable.

New Castle grows From a charter membership of sixteen, the recently formed New Castle Cinema Club, in Indiana, has grown in short order to an attendance of thirty active members at a late meeting. *Not One Word*, from the Club Film Library of the League, was featured on the program, which also presented *A Trip to Cuba*, by Donn Nicholson; *Guests A' Goin'*, by Dennis Anderson, ACL, and *Tulip Garden*, by Garth Oler, ACL. The New Castle group is building up a film library of its own, for membership rental, by the purchase of one selected commercially offered film each month.

For Honolulu Meeting on first and third Tuesdays in the Central Y.M.C.A., members of the Honolulu Amateur Cinema Club, in Hawaii, have seen recently an interesting program of guest and members' films. Mrs. Mildred Caldwell, ACL, president of Long Beach Cinema Club, in California, on holiday in the Islands, was the featured guest; she presented two 8mm. award winning films from her group. Mrs. Matthew Smith, known as the world's only licensed newsreel camerawoman, presented her own 16mm. studies of a model town in New Jersey, while W. Pugh, of England, showed 2400 feet of 16mm. film of his tour from that country through Italy, Suez, India, Australia, New Zealand and the Samoan Islands to Hawaii. From the club came 2000 feet of 16mm. Kodachrome, by Mrs. Miriam McDaniel, on the four main islands, Hawaii, Maui, Kauai and Oahu, and a color study of making poi, by Earl Stephenson, president of the club.

At Long Beach Nine hundred feet of 8mm. Kodachrome, accurately synchronized with sound on disc, were presented recently at the local Y.W.C.A. by Mrs. Mildred Caldwell, ACL, president of the Long Beach Cinema Club, in California, as the filming fruits of her recent visit to the Hawaiian Islands. On the same program, Clarence Aldrich showed two reels of the Long Beach bathing beauty parade and a one reel comedy in color, filmed in the Red Rock Canyon. Members of the Long Beach group have taken part in the recent round table gathering of Southern California cine clubs at Owl Auditorium in Los Angeles, where they presented the comedy, *Father's Time*, by La Nelle and Raymond Fosholdt, ACL. At a later meeting, the members heard from A. B. Shore, of the Max Factor Studios, on the subject of photographic makeup. Mr. Shore illustrated his points with makeup demonstrations on Hugh Heacock and Valerie Sorelle.

Chicago contest Hailed by *News Flashes*, bulletin of the Chicago Cinema Club, ACL, as "the largest contest for amateur cinematographers ever conducted in Chicago," a competition has been announced in the Windy City, extending from May 15 to September 15. It will be carried on under the joint sponsorship of the veteran Chicago club and the Esquire Theatre of that community. Nineteen awards are offered in the initial announcement of the contest, which is open to amateurs living within one hundred miles of the city and to both 8mm. and 16mm. entries. Films seen at late regular meetings of the Chicago group have been *San Blas Indians* and *Republic of Panama*, by Fred J. Novotny; *Nature's Wonders*, by T. H. Phillips; *Southern Minstrel Show*, by William Witte.

Milwaukee AMS Members and guests of the Amateur Movie Society of Milwaukee, Wisc., have continued to carry on the strong program policies of the unit which were noted in this department in the April MOVIE MAKERS. Among these programs, travel has been the featured subject. William Yale, of the Great Northern Railway, has screened *North Circle Trail*, *Glacier National Park* and *Trail Trip*, from his work for that company; Paul Rother has shown an 8mm. color film of Mexico, with Dorothy Peters presenting one reel of 16mm. Kodachrome of Glacier National Park. Other program items have been a successful quiz session, a talk on news photography by Frank Scherschel, of the *Milwaukee Journal*, and a discussion, *Continuity Made Easy*, by Carl Hirth. The society now meets in the Mirror Room of the Hotel Pfister; it has added George A. Sievers, ACL, to the board of directors. Don Schaber replaces Norville Schield as chairman of the program committee.

Third for Tri-City For the third year in a row, members of the Tri-City Cinema Club, meeting in Moline, Ill., gathered with members of six neighboring still camera clubs for an annual "get together" program. The other groups represented were the Black Hawk Camera Club, of Davenport, Iowa, the Rock Island Camera Club, the Farmall Camera Club, The Moline Camera Club, the Turner Camera Club and the East Moline Harvester Camera Club. A print exhibit, a screening of Kodachrome slides and the presentation of members' films, from the cinema unit, made the program.

New York elects New officers for the club season of 1941-42 have been elected and announced by the Metropolitan Motion Picture Club, in New York City, as follows: George A. Ward, ACL, president; Joseph F. Hollywood, ACL, first vicepresident; Frank E. Gunnell, ACL, second vicepresident; Sidney Moritz, ACL, treasurer; Robert M. Coles, ACL, secretary. Mr. Gunnell will serve also as editor of *Closeup*, the club's news bulletin. At a late meeting, Metropolitan members heard from Arthur L. Gale, ACL, editor of MOVIE MAKERS, on the problems of producing post recorded sound pictures, illustrated with a showing of *Rural Scouting* for which Mr. Gale wrote the scenario. Other films seen on the same program were *Chromatic Rhapsody*, by Robert P. Kehoe, ACL, and *Present Arms*, by Lewis B. Sebring, jr., ACL.

Club in Bronx? Movie makers in the Bronx borough of New York City, interested in aiding with the formation of an amateur movie club serving that area, are invited to get in touch with Dr. Harold Sanders, ACL, at 1548 Westchester Avenue, Bronx, New York City.

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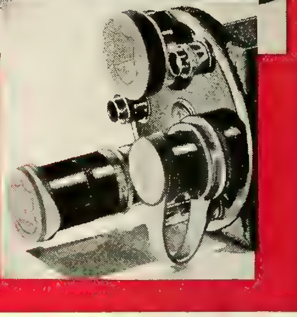

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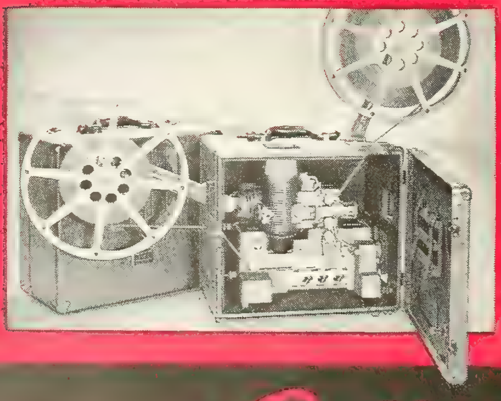

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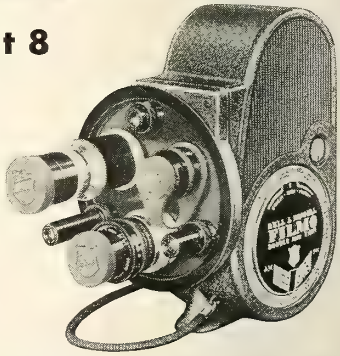

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Magazine of the Amateur Cinema League, Inc.

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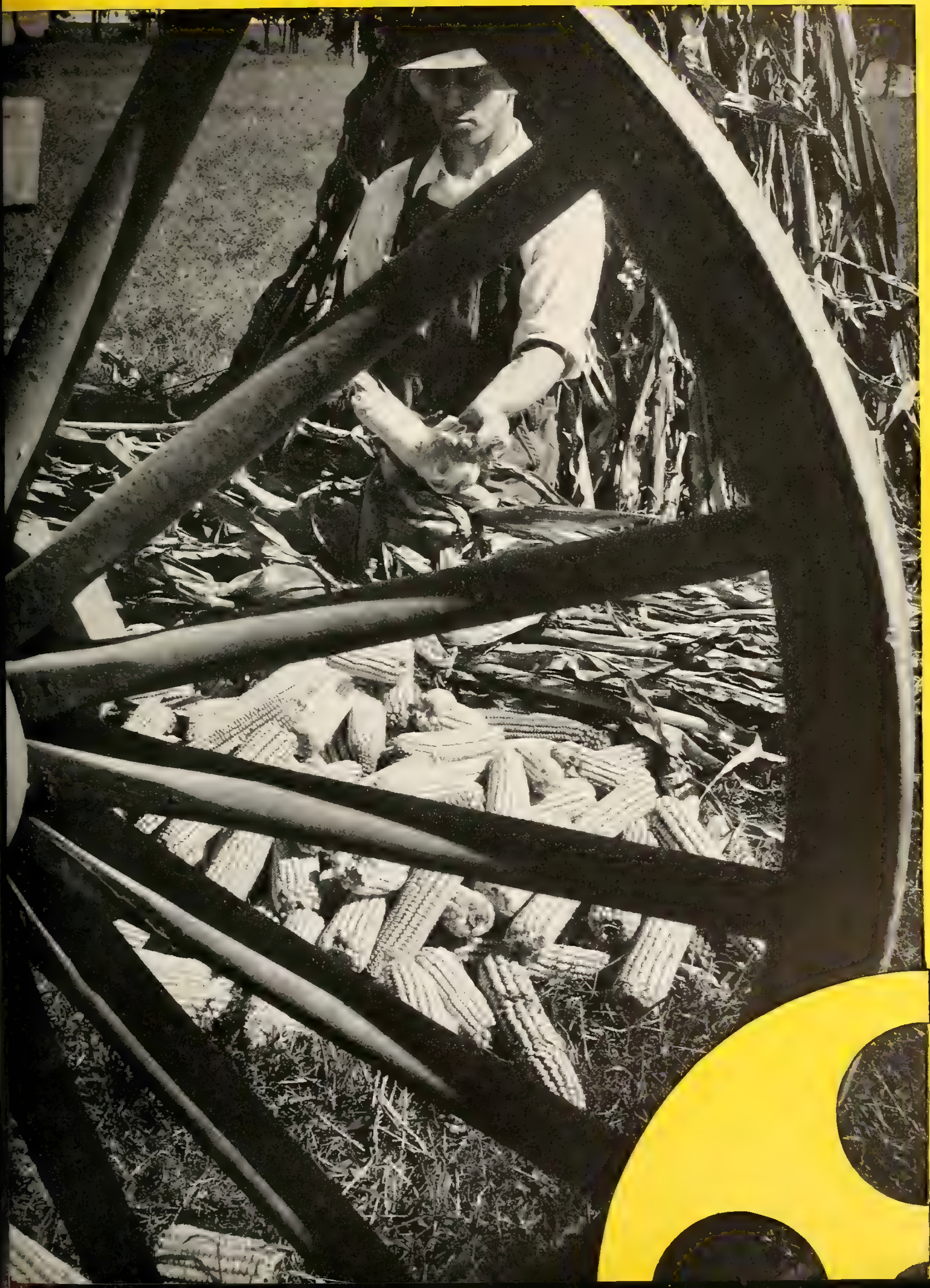

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At the headquarters of the Amateur Cinema League is a tall pillar, surmounted by a silver globe. This is both a monument to the memory of Hiram Percy Maxim, Founder of the Amateur Cinema League and its first President, and a symbol of his movie making ideals, for on its surface is inscribed, each year, the name of the winner of the Hiram Percy Maxim Award, forming a roll of honor of the world's greatest amateur movie makers.

This Award is offered for the best picture in the General Class of Movie Makers annual selection of the Ten Best Non Theatrical Films. It carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of . . . .

Every movie maker has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, submit a film for consideration for . . .

THE judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1941 Ten Best and the Hiram Percy Maxim Award!

Five o'clock, October 15, is the deadline for 1941!

MOVIE MAKERS

Ten Best Non Theatrical Films of 1941

the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker can send one or more entries.

League members' films sent for review earlier in the year, and subsequently edited, titled, or otherwise improved, should be submitted again for final consideration.

Send your entries to Movie Makers so that they will arrive before five o'clock, October 15, and accompany them with the entry form, filled in and signed.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the eight that place in the *General Class* of the Ten Best.

Rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 15, is the deadline. All films to be considered for 1941 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York, N. Y., before that time.

2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate below must be provided for each film that is to be considered in the final selection. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1941, before five o'clock.

5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.

6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).

7. Entries are welcome from movie makers outside the United States, but these must be on film stock manufactured in the United States.

8. Phonograph records for musical accompaniments cannot be received from outside the United States. Phonograph records can be submitted with films sent from within the United States, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.

10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 2, because of the last minute rush.

11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of Movie Makers, and the judges will decline to discuss their decisions, after they are made.

12. The competition for placement in Movie Makers Ten Best Non Theatrical Films of 1941 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody anywhere, subject to the provisions of these rules.

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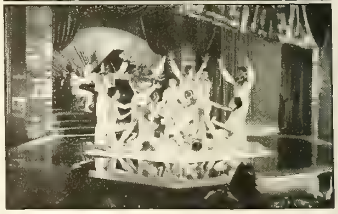

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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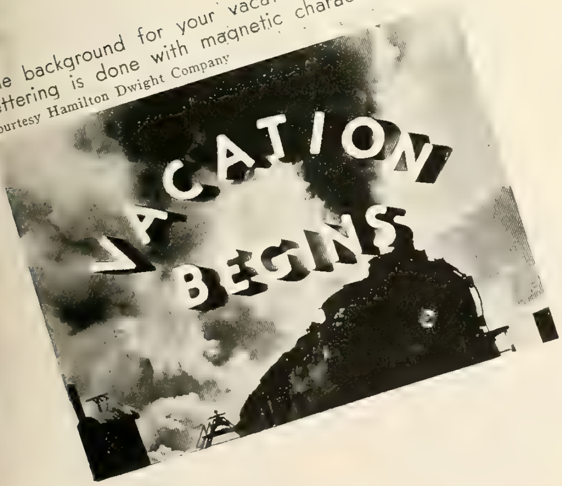

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FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

LATEST RELEASES

Ocala, 1 reel, 895 feet, 16mm. and 35mm. sound on film, black and white; produced by the U. S. Department of Agriculture.

OFFERED TO: groups only.

AVAILABLE FROM: Chief, Motion Pictures, U. S. Department of Agriculture, Washington, D. C.

Ocala is a film about the Ocala National Forest in Florida. This sand pine country in central Florida, long ago named the "Big Scrub," was formerly a problem land, a rattlesnake infested area of scrub pine, from which flowed rivers of crystal water, lined with palms and mossy cypress. As the Ocala National Forest, it has been developed into an attractive and productive area.

EDUCATOR'S COMMENT: Useful for classes in elementary and junior high schools, studying conservation or the State of Florida.—*E.D.C.*

Apples-All American, 2 reels, 800 feet, 16mm. sound on film, color; produced by S. Howe Williams.

OFFERED TO: groups only.

AVAILABLE FROM: Virginia Conservation Commission, Richmond, Va.

Apples-All American portrays the story of the apple, from the time the trees bloom in the early spring until the fruit is served on tables. The processes of thinning, packing, displaying and preparing the apples for marketing have been developed from an educational standpoint, and numerous human interest scenes have been added. Excellent color filming gives this picture great appeal.

EDUCATOR'S COMMENT: Very good for classes of any grade level, studying foods or the products of Virginia and neighboring States.—*E.D.C.*

Vermont Around the Calendar, 2 reels, 16mm. silent, color; produced by the Vermont Department of Conservation and Development.

OFFERED TO: groups.

AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South La Salle Street, Chicago, Ill.

Vermont Around the Calendar shows vividly the gorgeous coloring of the Vermont countryside and the many recreational activities during the four seasons. Skiing, golf, swimming, fishing, hunting, riding and mountain climbing are included. There are several scenes of the maple sugar industry, apple orchards and wheat growing.

EDUCATOR'S COMMENT: Usable in classes interested in Vermont. Elementary school level.—*E.D.C.*

Old Dominion State, 1 reel, 350 feet, 16mm. sound on film, color; produced by Fox Movietone News.

OFFERED TO: groups only.

AVAILABLE FROM: Virginia Conservation Commission, Richmond, Va.

Old Dominion State is in the form of a short tour of many of the important places of historic, scenic and recreational interest in Virginia. Particularly impressive are the sequences on Colonial Williamsburg and Virginia Beach. Among other places shown are Richmond, Natural Bridge, the Shenandoah Valley, Yorktown, Monticello and the University of Virginia. There are also scenes of the tobacco industry and of a thoroughbred horse farm.

EDUCATOR'S COMMENT: An excellent film for classes from 4th to 10th grades and for other groups studying Virginia, its historical shrines, scenic beauties and leading industries.—*E.D.C.*

Men of the Coast Guard, 3 reels, 16mm. and 35mm. sound on film, black and white; produced by Willard Pictures.

OFFERED TO: groups.

AVAILABLE FROM: Write to Public Relations Officer, U. S. Coast Guard, Customs House in the nearest large city.

Men of the Coast Guard opens with scenes of some of the activities of the service, which emphasize the need for trained officers and men. Training can be undergone either at a regulation Coast Guard school or by correspondence. Members of the merchant marine are invited to take courses too. Some of the less well known duties of the Coast Guard are described in the picture, which culminates in a chase and capture of gun runners through the efforts of the Coast Guard Intelligence Department.

RECENT RELEASES

King Cotton, 1 reel, 644 feet, 16mm. (also 1 reel, 1611 feet, 35mm.) sound on film, black and white; produced by the Jam Handy Organization.

OFFERED TO: groups and individuals.

AVAILABLE FROM: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

King Cotton makes a scientific survey of the development of the cotton industry, from Eli Whitney to the gigantic modern cotton gin of today. The story of cotton unfolds in a spectacular panorama of modern farming, science and industry. We learn that cotton is used for fabrics, for lacquers, for plastics and, now, even for the latest highways.

EDUCATOR'S COMMENT: A splendid film for all classes studying cotton, modern industrial progress or the effect of research on business.—*E.D.C.*

America Builds Ships, 1 reel, 16mm. sound on film, color; produced by the National Defense Advisory Commission.

OFFERED TO: groups.

AVAILABLE FROM: Division of Information, Office for Emergency Management, 5525 Social Security Building, Washington, D. C.

America Builds Ships shows ship construction in relation to the national defense program and tells of the value of merchant ships in developing trade with South America. There are many scenes of men at work on ships for the Navy and for the merchant marine.

EDUCATOR'S COMMENT: Suitable for classes from 4th to 12th grades. Pupils may be stimulated by the film to read about ship building.—*E.D.C.*

Japanese Lanterns, 1 reel, 400 feet, 16mm. silent, black and white; produced by the Society for International Cultural Relations.

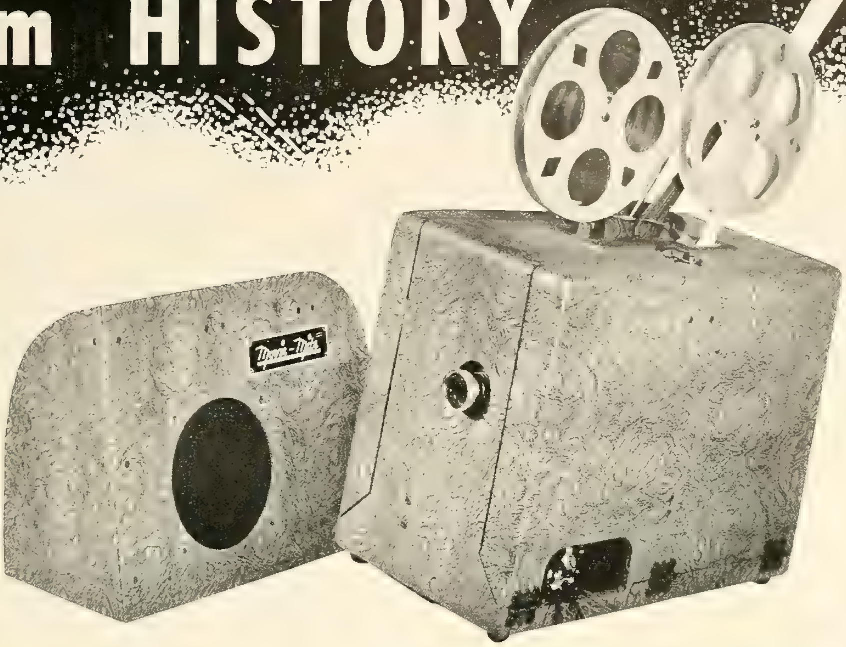
OFFERED TO: groups only.

AVAILABLE FROM: Japan Institute, 630 Fifth Avenue, New York, N. Y.

Japanese Lanterns presents in detail the story of making paper lanterns and their uses in the everyday life of the Orient. There are scenes of spectacular lantern parades and of river boats adorned with the colorful lanterns. Like a glimpse into the past, this film shows how paper lanterns are used in ancient shrines, in gay festivals, in modern homes and for advertising purposes. The main section tells how these lanterns are constructed—how the bamboo framework is built and how each section is made collapsible.

EDUCATOR'S COMMENT: Could be used in craft courses, to teach the steps necessary to make paper lanterns; it could be used for groups studying Japan in general, or in art classes concerned with Japanese arts and crafts.—*E.D.C.*

THE MOST STARTLING DEVELOPMENT IN 16 mm HISTORY



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16 MM SOUND-ON-FILM PROJECTOR

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The new Model "60" Movie-Mite 16 mm sound-on-film projector was developed around the basic model used by industry. The same mechanism, amplifier and sound system are offered in both. The features of simplicity and portability are retained. A finer case, tone control and speeds for both silent and sound operation have been added to adapt the machine more fully to home use.

SEE YOUR FAVORITE DEALER

Your favorite dealer can show you the Movie-Mite. See him today and have the many interesting features of this 16 mm sound-on-film projector explained. It is priced at a figure usually associated with the finer silent equipment—only $169.50.

Performance - Precision - Portability

Engineered to the exacting demands of industry, the Movie-Mite brings high-quality sound and picture performance into the home. Its precision construction was designed for long life and trouble-free service. The projector is complete in a single compact case approximately 8x12x15 inches, weighing but 24 pounds—only slightly larger than your portable typewriter.

THE MOVIE-MITE CORPORATION

2411 East 15th Street
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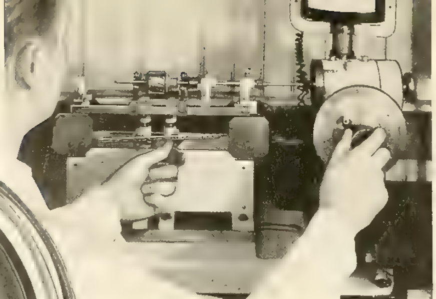
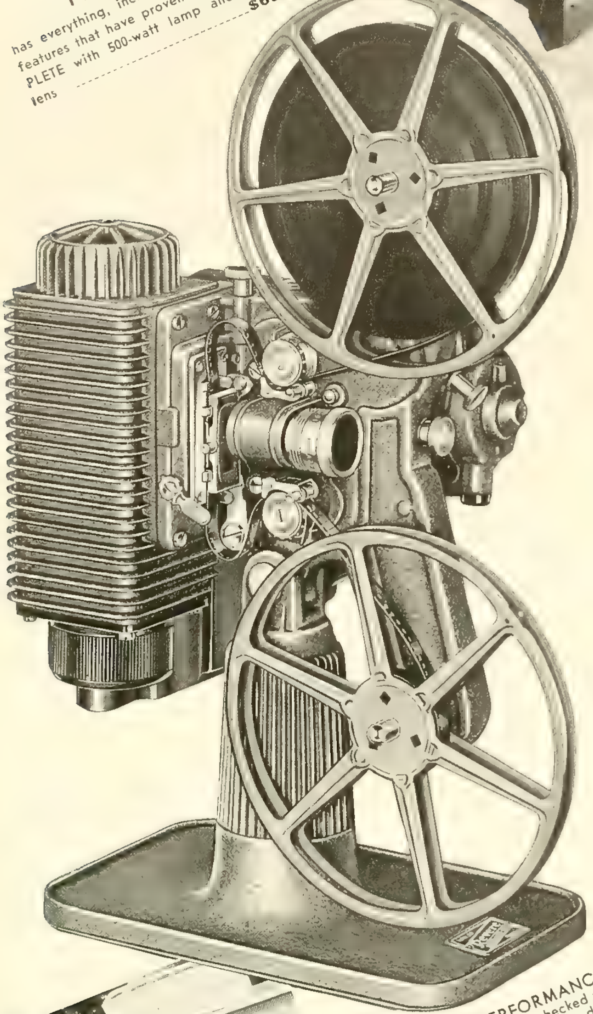
REVERE MODEL 80 PROJECTOR

has everything, including many advanced features that have proven superior. COMPLETE with 500-watt lamp and fast F1.6 lens ---------------------$65.00



TO INSURE PERFECT BALANCE in the heavy-duty AC-DC motor of the Revere Projector, the armature is thoroughly tested by this sensitive instrument. Only perfectly balanced armatures are used. Thus, Revere eliminates vibration in the motor and mechanism. Long-life brushes and mica commutators in the motor and helically cut bronze and hardened steel gears in the driving mechanism assure extra years of quiet and dependable operation.



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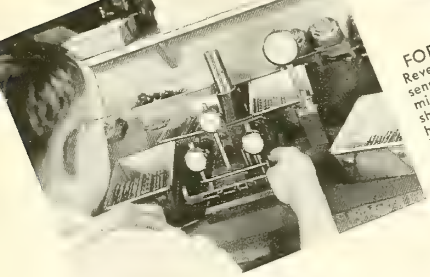

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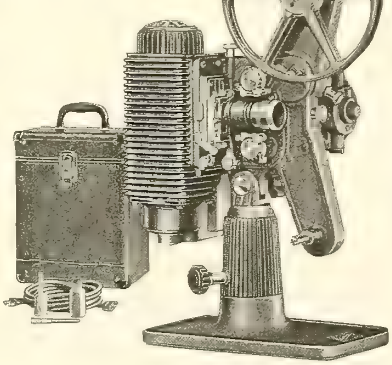

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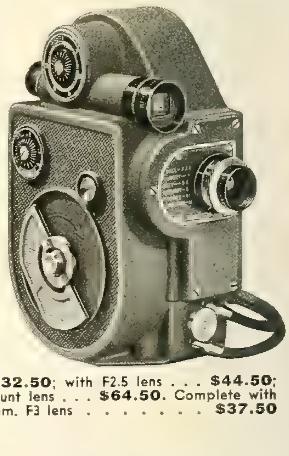
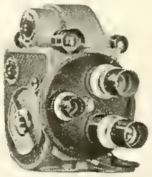
offers the ultimate in convenient projection. In addition to the superior basic features of the Model 80, the De Luxe 85 has a beam threading light, sensitive gear tilting device with control knob on the base of the projector, duo-shield light diffuser and de luxe carrying case. Complete with lamp, lens, and case----------------**$75.00**

Improve Your MOVIE-MAKING Too, With a New Revere Camera!



REVERE MODEL 88

To put on theatre-quality home movie shows requires a good camera as well as a good projector. The Revere Eight is the answer. Its fine lens and precision mechanism will give you perfect movies—in brilliant natural color, or sparkling black-and-white. Eastman-licensed spool and spindle. Revere automatic film-threading sprocket for quick easy loading and steady movies. Five speeds, 8, 12, 16, 24, and 32 frames per second. Built-in view finder with large eye piece. COMPLETE with Wollensak 12.5 mm. F3.5 lens . . . **$32.50**; with F2.5 lens . . . **$44.50**; with F1.9 focusing mount lens . . . **$64.50.** Complete with Bausch & Lomb 12.7 mm. F3 lens **$37.50**



REVERE MODEL 99

Here is the camera for maximum versatility. It has the basic features of the Revere 88, plus a turret head for three screw-type lenses, and an extra optical view finder for use with telephoto lenses. Complete with one Wollensak 12.5 mm. fast F2.5 lens------**$65.00**

Revere *Quality 8M/M Equipment*

WHO'LL MAKE TEN BEST?

ALTHOUGH summer is just ending, the last day for the submission of films for Movie Makers 1941 Ten Best rating is not so far off that it can be disregarded by those filmers who hope to turn summer's shooting into winter's laurels. Until October 15, there remain a month and a half, to be given over to editing, titling and refining.

Lest anybody fear that the competition is too keen for him and that Ten Best ratings are won only by veterans of the movie camera, it should be made clear that, every year, Movie Makers Ten Best routs out somebody new to the large group of well known good filmers, somebody who has worked quietly, with little help from experts or critics, somebody who is a "dark horse."

In movie making as in other arts, great things come from this lonely and concentrated effort, not necessarily greater things than those that are done by established artists, but things that have a definiteness and an originality born of individual concepts carried to competent ends. These new great things establish trends that old timers often follow gladly, because they see the value in the fresh approach.

Indeed, the Ten Best is a kind of automatic meter of the quality of personal filming. In years when the jury is hard put to it in making a choice, there is also a fine flourishing of good movies that do not quite make the Ten Best class but that are seen in clubs and in other gatherings and that tell the world of the excellence of substandard pictures. In years when a choice is relatively simple, fewer able films are turned out.

As always, the competition for the Hiram Percy Maxim Memorial Award will be as keen in 1941 as in previous years. Nothing has so captured the affection of movie makers as this honor which was established by the family of the League's Founder. The names that are inscribed on the "silver ball" at the League's offices are a roster of achievement that thousands of filmers admire and respect.

These honors are won by movie makers who have sound craftsmanship, intelligence and the courage to follow their own convictions about what is worth filming. What you have to say in film is as important in the selection of the Ten Best as is how you say it.

1941 has been a year of many new things for the world and for the United States. These novelties will probably be reflected in the Ten Best submissions. The new army in this country and the gigantic efforts toward national defense offer a background against which everyday events take on sharper outlines. The old ways will seem to be dearer, contrasted against the new ones.

There remain only a few weeks, but the final polishing that will be done in them will make Ten Best pictures out of your summer's reels, if you make up your mind to do something outstanding. You probably have the raw material already. You need to add only the careful thinking.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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Address all inquiries to

AMATEUR CINEMA LEAGUE, Inc.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Amateur Cinema League offices are open from 9:00 A.M. to 5:00 P.M., Mondays through Fridays.

A plan for editing

Simplified system that brings order to the job

ROBERT WOODMAN

NOW that the bulk of vacation shooting is over and movie makers are contemplating the grist of their summer camera activities, the consideration of editing jumps to the fore.

If "editing" is a word that has somewhat forbidding connotations (which it should not), let us approach the problem simply with the idea of "film rearrangement." For even an elementary rearrangement of one's film will often work wonders in bringing clarity to the pictures on the screen—and clarity is the least that one owes to his audience in presenting a movie review of the summer's experiences.

Of course, the tools of the trade will be needed. At the very minimum, one should have a pair of rewinds mounted on a board, together with a good splicer.

It is possible to edit film by using the projector as a rewinding medium, but this process is bound to be slower than the operation of a good rewind, which provides a clear path for inspection between the two spindles. Incidentally, both spindles of the rewind should be geared; gears make rewinds much handier.

As to the splicer, that is a necessity. Some free souls have succeeded in making splices by pressing the film together with the fingers, thereby embossing a beautiful set of prints on the film and producing a joint that will not go through the projector; the procedure is distinctly not recommended. So, a splicer it *must* be, and any good machine which bears the name of a reputable manufacturer will do the work properly.

It is handy and more efficient to have a viewing device. This equipment facilitates the inspection of individual frames and provides the most convenient method of seeing exactly what you are doing. The type of viewing device which shows the picture in full motion brings a de luxe service to its possessor. It is possible, however, to get along without a formal viewing device. You can use a hand magnifying glass to inspect individual frames, although this procedure entails eye squinting and additional handling of the film. The viewing device saves time and protects film.

An important word of caution as to the mechanical handling of film—the picture ribbon is pretty tough, but it will scratch. It is anathema to hold the edge of the reel with one hand and to pull on the free end of a coil of film to tighten the reel. Why scratch your nice vacation pictures in this way? Handle the film by its edges as far as possible. Fastidious workers wear white cotton gloves when they edit color film—a practice to be commended.

With all this preparation, one never need sit hopelessly before a pile of fifty foot or hundred foot spools of miscellaneous film, trying to muster courage to begin. It is system that makes the job easy, and here is a simple system which I have used for years and found effective.

First, you must see what is on your film. Naturally, you know in a general way, but now you should know with accuracy. Thread the first roll in the projector or place it in the motion viewing device. Get a set of index cards (even a bunch of slips of paper will do) and a couple of nicely sharpened pencils. Number the cards and project the first scene of the roll; then stop and scribble a brief description of the action on card No. 1. Use any system of abbreviations or shorthand that you wish, only make sure that you can identify that scene later from the description on the card.

After having identified the first scene in this manner, proceed to the next. If the scene that follows has any direct relation to its predecessor, draw a line across the first card and, beneath the line, write a brief description of the shot, labeling it "No. 2." If several scenes happen to be related in this way, you can put them all on the same card if you have room; if not, start another card. But make a note that will show that all these related scenes are together. The reason for this will appear later.

If adjacent scenes have no direct relation, clip them apart with a pair of scissors. Do this without hesitation, because your trusty splicer will not fail to unite them firmly again in a better arrangement.

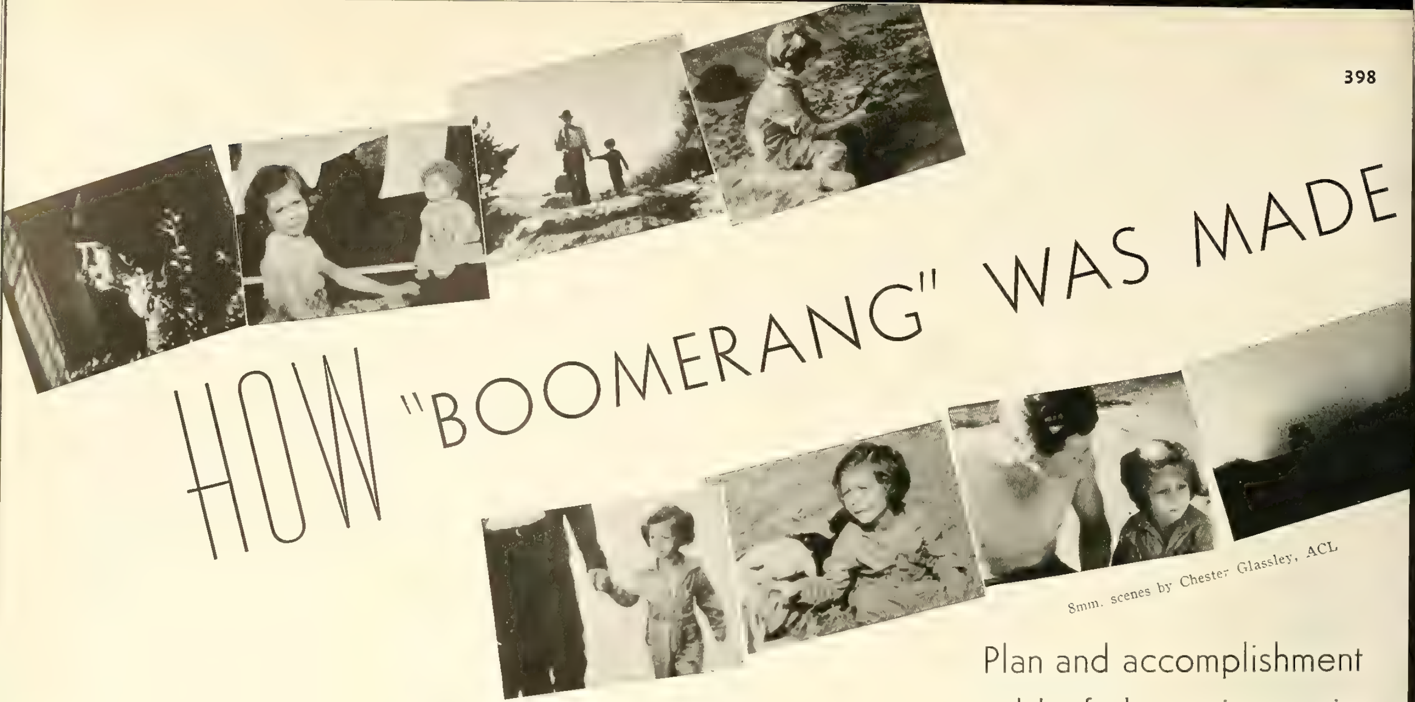
Separate scenes are wound into small rolls and are held in place by a small rubber band that is placed around the coil. An easy way in which to wind these small rolls is to twist several rubber bands tightly around the rewind spindle. Then, by manually winding a couple of turns of film around this resilient core, you may wind the entire length of film into a roll, by guiding the edges of the film with the thumb and forefinger. You can easily slip the roll off the spindle by turning the rewind handle backward.

Now, each of these rolls must be definitely identifiable afterward; that is the crux of the entire system. I use the "pigeon hole" or "egg box" system, which is a self evident description. All that is necessary is to provide some means for holding, in labeled receptacles, the small coils of film that are clipped off. The "egg box" plan is a good example.

Square egg boxes have a dozen compartments each. Mark every compartment with a number, by using a black wax crayon. Then, when you cut off roll No. 1, simply drop it in the egg box compartment labeled "1."

You have already prepared [Continued on page 415]

HOW "BOOMERANG" WAS MADE



8mm. scenes by Chester Glassley, ACL

Plan and accomplishment told of dramatic movie

CHESTER GLASSLEY, ACL

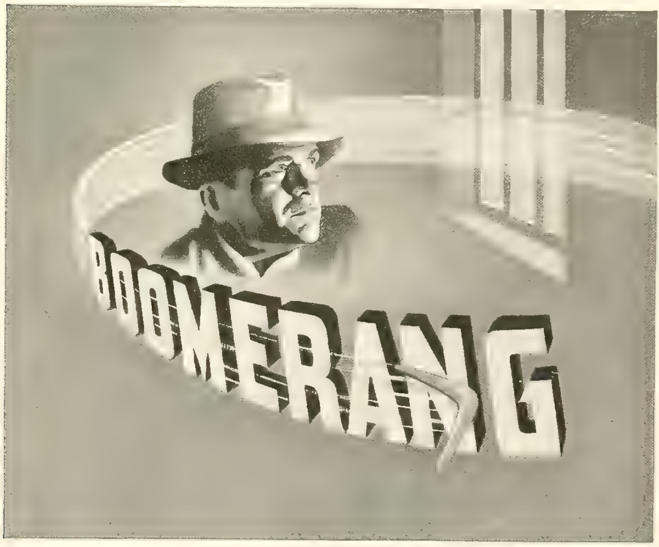
WITH endless footage of random shots behind me and a vacation or two carefully edited, titled and stored away in cans, I decided in my fourth year of amateur movie making to film a screen production with an original story.

It had to be something simple—no big sets, no lavish costuming, no acting demands that would exceed the limitations of an inexperienced cast.

Some friends of mine had an extraordinarily precocious child—a little girl of four—and I decided to weave a story around her. Children, I believe, will always arouse interest, particularly if they are pictured as being mistreated. From this flimsy germ of an idea, the central theme of *Boomerang* was conceived and executed.

Briefly, the story concerns a discharged laborer who, in hotheaded revenge, kidnaps his boss's four year old daughter and carries her with him on a series of adventures that eventually end in her freedom and his death. The grim motive behind his act gradually loses significance in the face of the child's calm acquiescence; so he begins at length to feel ashamed of himself and sorry for his tiny victim.

• Above, frame enlargements from the 8mm. movie, "Boomerang." Below, the drawing made for the lead title.



But repentance comes too late. The law has already begun to close in. There is a thousand dollar price on his head. In a rash moment of sentimental weakness, he risks his life to steal a doll for the little girl and comes staggering back to her with a bullet in his head.

As soon as the plot had been formulated, I jotted down a synopsis and proceeded to shoot a few introductory scenes without the aid of a scenario. But the first rushes convinced me that this procedure would not serve. The action was not at all as I had visualized it, in spite of the fact that I had shot about a hundred feet (8 mm.) in order to get the fifty feet that I wanted.

A friend then gave me some excellent advice which I shall never forget. "You're not separating mechanical matters from the creative," he criticized. "Don't forget, while you're sitting at your typewriter, you're the artist. When you step behind your camera, you're the technician! It's pretty hard to be both at the same time!"

So I sat down before my typewriter and closed my eyes and tried to picture the same scenes as they might have unfolded in a theatrical movie. An opening long shot of industrial smokestacks; a swift, blurred transition to a solitary figure walking the railroad tracks; a semi closeup of the figure seated at the foot of a switching tower, pulling out a note and reading it; a closeup of the contents of the note; another closeup of the grimy face of the laborer, muttering under his breath in anger; fade out.

There, in a few terse shots, was established the motive for the whole plot. Whereas at first, when I was shooting without a script, nearly twenty five feet of 8mm. film were required to cover this ground, the same situation now required only ten feet. In

[Continued on page 423]

MAKE IT MYSTERIOUS

Old Timer gives easy ways to add tricks to your pictures

WALTER BERGMANN, ACL

OLD TIMER was projecting a picture at the regular monthly meeting of the Movie Makers' Club. In the scene that had just flickered off the screen, a girl had telephoned to another girl, supposedly some distance away. The film had shown the two girls simultaneously talking to each other, one on the left side of the picture and the other on the right side. Their conversation in titles appeared at the bottom of the picture, fading in and out of the scene.

"That's quite a trick, Old Timer. How did you do that?" the Veritable Beginner inquired.

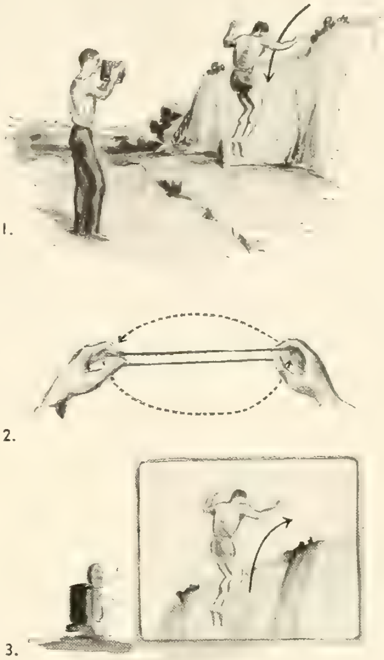
"Quite simple, my boy," answered Old Timer expansively. "You can do it just as easily as I did. However, before I explain how I made that scene, perhaps we had better review some of the fundamental principles which govern most cinematic tricks.

"First, bear in mind that the camera will take pictures only when you run it. Therefore, if you stop the camera, remove a person from the scene and begin shooting the picture again without having moved the camera in the meantime, you will create an illusion to the effect that the character has instantaneously disappeared into nothingness. The reason that you obtain such an effect is obvious, if you remember that, when the film is projected, the frames exposed with the person removed from the scene will follow, without interruption, directly after the frames showing the person in the scene.

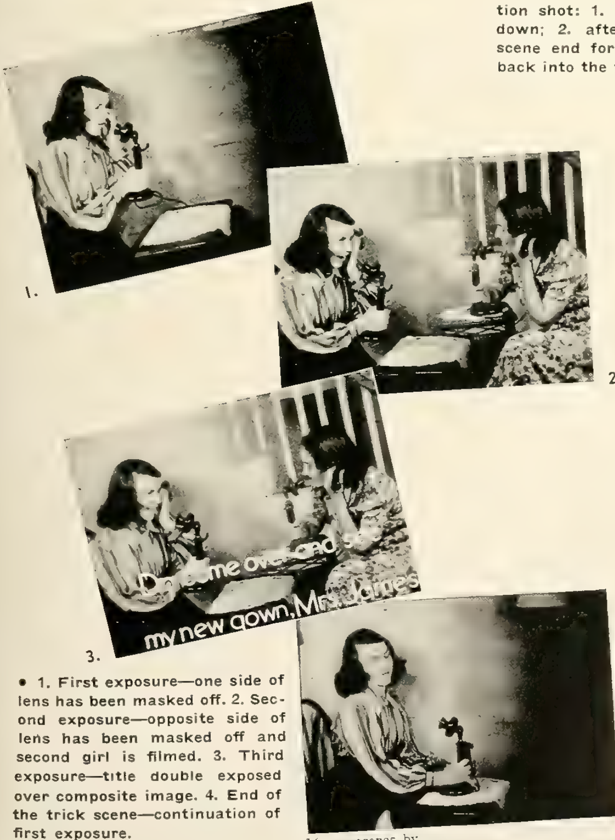
"If there are two or more characters in the scene, and only one of them is to disappear, your problem becomes slightly more involved. It is then necessary that all the characters in the scene immediately 'freeze' in the position that they have assumed at the moment you stop the camera. Then, while the camera is stopped, the character to be removed from the scene steps out of it. Next, the camera is started again, and the motionless actors begin moving as if nothing had interrupted them. When the scene is projected, the action should run smoothly, because, during the time the camera was stopped, the actors were also stopped and 'frozen' in position (except the one who left the scene). When the camera went into action, the actors went into action, too. As each frame on the film follows the other, the action becomes continuous on the screen. Of course, if you can remove persons from a scene, you can put them back again in the same way.

"For example, in *The Magic Wand*, which you saw at the last meeting, Helen waved the wand over Mary, and Mary immediately disappeared from the scene. To obtain this result, all I did was to tell Helen to 'freeze,' and I stopped the camera at the same

[Continued on page 422]



• Three steps in making a reverse motion shot: 1. hold the camera upside down; 2. after processing, turn the scene end for end; 3. splice the shot back into the film and project.



• 1. First exposure—one side of lens has been masked off. 2. Second exposure—opposite side of lens has been masked off and second girl is filmed. 3. Third exposure—title double exposed over composite image. 4. End of the trick scene—continuation of first exposure.

16mm. scenes by Walter Bergmann, ACL

THE HERO IS THE "FATHER OF WATERS"

A film portrait of the Mississippi River's ways

CARROLL MICHENER

THERE is really nothing very new about Old Man River. He has been rollin' along for quite some time. Yet, in a way, he personifies a "lost river," for the Mississippi is constantly being rediscovered. And, in this sense, the Father of Waters is ever new.

DeSoto, back in 1541, was the historical discoverer. Statesmanship made a rediscovery in 1803, when the great river was wrapped up in the Louisiana Purchase. Economics discovered it again, in the romantic period leading up to the Civil War, and lost it in the railroad era following the war. Then, a few years ago, when it was almost completely gone from the minds of men, commerce once more discovered the mighty waterway, and government engineers harnessed and streamlined it for modern use. But, to the great American public, it is still uncharted country.

My own rediscovery happened about twenty years ago, when an unprogrammed summer whimsy took me from Fort Snelling to Davenport on a scow pushed by a one lung motor, in company with two others who also had recently graduated from Uncle Sam's World War I. I had been born within forty miles of the great river and had spent a large part of my life on its banks, but it was a total stranger to me. In this respect, I was like most of my neighbors, then and now. I saw it, crossed it on bridges, knew that it was on the maps, but I entirely ignored it.

Now all is different, as far as I am concerned. The Mississippi is my ranking hobby highway, and an *Old Man River* film has been the inevitable consequence. . . .

But how do you film a river? I began trying to solve that problem fifteen years ago, and I have not found all the answers yet. But I know some of them.

In the first place, you don't try to take a *picture* of the river. You try to make a *portrait.* These distinctions are entirely different things.

My friends who own power boats and who splash around on the suburban reaches of the river tried to discourage me. They said that they had shot at the Father of Waters off and on for years, without getting anything but sky, shore line and water. The pictures all looked alike.

But that is exactly the point. The river as mere scenery has distinct limitations. But, as a way of life—as a life in itself apart from the rest of life—it has possibilities unlimited.

[Continued on page 420]

16mm. scenes by Carroll Michener

• Stern wheelers, tows and river life recreate the romance of the old Mississippi in ***Old Man River***, by Carroll Michener.

Frames from "Now for Tomorrow," school film by Fred C. Warner, ACL

16mm scenes by F. C. Warner, ACL

PRACTICAL FILMS

The non theatrical movie as used for various purposes

GORDON L. HOUGH

School Life Filmed

Fred C. Warner, ACL, supervising principal of Central School District No. 1 of New York State, has recently completed an 800 foot, 16mm. Kodachrome film of school activities, called *Now for Tomorrow*. The dual purpose of the film, writes Mr. Warner, was "first, to inspire a degree of loyalty and cooperation on the part of the student body; and, second, to bring to the attention of parents and the general public the fact that students in a Central Rural school actually learn by doing." Many school projects are shown, such as art, science, social studies, home economics, language, music, sports and the Washington Tour. The film was first shown at the school's commencement exercises and afterward at meetings of community organizations.

New Chemical Film

Designed for colleges and universities offering courses in quantitative chemical analysis, a 530 foot, 16mm. film, entitled *Analytical Balance Technique*, has recently been produced at Wright Junior College by Sebastian A. Durban. Designed to aid quantitative chemical analysis classes in the use of the balance for precision weighing, the film has been used at Wright for a year with great success. An interesting feature is the provision for stopping the film at intervals, to allow class discussion. At present, the distribution is being handled personally by Mr. Durban from Wright Junior College, 3400 North Austin Avenue, Chicago, Ill.

American Crayon Films

Josef E. Princiotta, ACL, has recently completed two publicity films for the American Crayon Company, *Hands at Work* and *Prang Textile Colors as Used at Pratt Institute*. The first of these 16mm. color films shows the method of making colored stencil reproductions, while the second describes some uses of Prang textile colors, which employ a new fast dye that is absolutely permanent.

NEEFA's Preview Panels

At a meeting on July 1, at the Boston University School of Education, the New England Educational Film Association demonstrated its new mechanism for previewing sponsored films. Each panel comprises five members approved by the NEEFA board of directors, under the chairmanship of R. Haven Falconer, ACL. The three final appeal panels will also consist of five members, and a film must gain a two thirds favorable vote to be approved. If the film is passed by these panels, the sponsor may use the NEEFA leader of approval on all prints of his film.

Dental Operation Filmed

Continuing his successful start in filming dental pictures, Harry L. Coleman has recently finished an 800 foot color film, called *The Ackley Lower Impression Technique*. The picture was made for the Charles K. Peck Dental Laboratory of New York City, and the dental work was performed by Dr. Herbert Berger. The film is to be distributed throughout the country to various dental societies for educational purposes. Superimposed titles are used throughout, to describe the different procedures.

Hospital Filmed

With the arresting title, *That We May Live*, Dr. R. A. Damiani, ACL, begins his film of St. Mary's Hospital in Waterbury, Conn. The introduction traces, by montage, the course of medicine through the ages, presenting such pioneers as Hippocrates, Galen,

[Continued on page 427]

Filming

SOUTH OF HONOLULU
A SONIC

• Lead title and handsome transition and continuity shots in "South of Honolulu."

16mm scenes by Dan Billman, jr., ACL

DAN BILLMAN, jr., ACL, as told to ORMAL I. SPRUNGMAN, ACL

IF YOU want to discover how to burn up a six weeks' vacation, try shoving off for Hawaii with two movie cameras, a portable disc recorder, a couple of microphones, 3,000 feet of film and an all consuming itch to produce an amateur "super classic."

Three years ago, my wife and I were leaning on the rail of the *S. S. Lurline* as the huge liner steamed slowly out of Honolulu harbor. The Royal Hawaiian Band was sobbing out *Aloha Oe,* and the *lei* shrouded visitors were shouting their last farewells to friends ashore. As we stood there, both thrilled and sad at leaving this tropical paradise, we were determined to return as soon as possible and to make a really top notch movie of these Kodachrome worthy isles.

Three years of planning slipped quickly by, and one morning last summer, at sunrise, the open porthole of our cabin revealed a thrilling spectacle of emerald clad hills, palm fringed bays and golden beaches. Again, we were drifting into Honolulu harbor, thrilled and excited over the prospect of recording movies and sound and of renewing old friendships.

Deep in the ship's hold was our huge trunk, crammed full of movie equipment—cameras, film, sound recorder, microphones, telephotos, magnesium flares and countless other articles. Fired with a determination to produce something better than we had ever before filmed, we began our movie adventure.

Since most of the picture was to be shot along the Kona Coast of the big island of Hawaii, we decided to title our feature. *South of Honolulu.*

Waikiki, Diamond Head and Oahu were left behind as we roared along aboard an interisland airplane. Molokai, Lanai and Maui loomed up ahead, but soon these, too, were only specks on the horizon. Landing at Hilo, we set out with our car crammed full of equipment, traveling over a thrilling highway around the island, to picturesque Kailua, on dreamy Kona Coast. Here we found a movie maker's paradise—perfect weather, brilliant blue skies, exciting surf rolling up on rocky shores and glittering beaches and palm trees gently swaying. Here, also, were Hawaiians living in much the same manner as their ancient Polynesian ancestors.

During the first few days, we roamed a delightful country, hearing the warm *Aloha* from friendly natives who invited us into their simple little homes by the sea. We told them of our plans to film their daily life while they fished, ate and worked. All were eager to help us.

Next day, we looked up a stalwart Hawaiian, Johnny, known to be Kona's best net thrower. We found him by the shore, a huge net thrown over his shoulders. As we approached, he threw the net out over his head, arching it perfectly, to spread out over the surf many feet away. Instantly, he dived into the water, to recover the net, and strode toward us with a netful of highly colored tropical fish.

• Dan Billman, jr., ACL, producer of "South of Honolulu," from an introductory scene in that picture.

Southern Seas

Movie of South Hawaiian Islands shows new trails

Intrigued, we set up our camera on its tripod and, standing out in the shallows, we shot the net throwing sequence, in slow motion from a low angle, as Johnny repeated his performance. Closeups of the fish being taken from the net followed, and this sequence was followed by another toss of the net, so that filming could be done at the normal speed of sixteen frames a second instead of sixty four. To get a unique shot, I took a "fish eye view" of the net being tossed over me and the camera as I filmed, obtaining some good footage but suffering a head bump inflicted by one of the weights.

Farther along, we found a little Hawaiian tot beside the water, crying her eyes out. Soon the youngster's brother came running along the shore, to help his little sister out of the lagoon and to dress her. This human interest sequence, screened with a sound recording of a crying child, provides much needed humor in our film.

Each evening after sundown, the rocky shores were lined with natives who held a huge torch in one hand and a spear in the other. We had brought with us a number of large magnesium flares that would burn for two minutes and that would still provide enough light for shooting Kodachrome.

We set up our equipment near the water in which a young Hawaiian, clad only in a red malo, or loincloth, waded about with torch and spear, trying to capture a fish for our camera. Twice we went through this procedure, only to burn up our flares before he could spot a fish. This procedure was costly as well as disappointing; so, before we shot the sequence again, we secured a good sized *mahimahi* that had been caught earlier. The fish was dead, and it was placed down in the shallow water. Then, as the camera was started again, the Hawaiian moved through the water, looking for a fish. When he came to the spot where the lifeless fish lay, he plunged his spear into the water and brought out the fish. By clever movement of his arms, the native gave the impression that the impaled fish was flopping about and very much alive.

At Kawaihae, a little seaport about seventy miles away, we heard that cattle were being loaded into ocean going boats by wranglers, who swam them out to small lifeboats, which, in turn, towed the animals out to the large steamer lying at anchor. The harbor is so shallow that this procedure is necessary. Perhaps it is the only place in the world where there are seagoing cattle.

Quickly loading our equipment into a rented car, we headed out over rough, mountainous, single track roads, arriving on location just as the steamer came into sight. Herded together, the cattle were awaiting their turns to take to the water. Setting our equipment up on a small wharf, we were able to get action shots of the Hawaiian cowboys, lassoing the cattle and dragging them into the water. Telephoto lenses came in very handy for securing closeups of the cows being tied by their heads on the side of the small boat.

Fortunately, [Continued on page 416]

• Seagoing cattle —high lights of a sequence on Hawaiian ranching.

• Frames from complete study of Buddhist religious ceremony, recorded in both picture and sound —a major amateur accomplishment.

SOUTH OF HONOLULU

• Lead title and handsome transition and continuity shots in "South of Honolulu."

16mm scenes by Dan Billman, jr., ACL

Filming Southern Seas

Movie of South Hawaiian Islands shows new trails

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Fortunately, [Continued on page 416]

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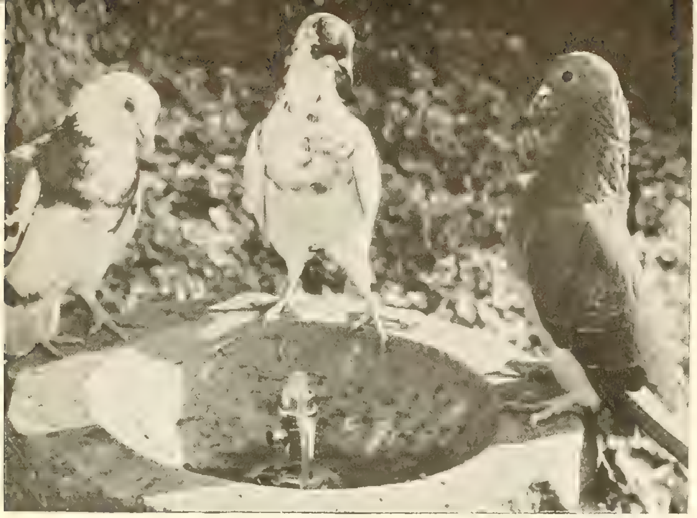
Doctoring "documentaries"



Behind all this lay a great social problem

• *This article of advice to producers of "documentary" pictures, by Russell Ferguson, appeared originally under the title* Bells et Cetera *in* Sight & Sound, *published in London, and is here reprinted by the kind permission of* Sight & Sound.—*Editor.*

RUSSELL FERGUSON

YOU who have set up documentary film production groups in Paris and New York are only beginning, and you have everything to learn. We in London know all there is to know on the subject. Let us formulate some of our knowledge for your benefit.

As a convenient way of showing you how to set about the making of documentary films, I have chosen a few subjects at random, and I propose to offer you a treatment which will indicate how we in London would tackle them. I may, perhaps, add a few general observations at the end, but this is not strictly necessary, since by the time you have read these specimen treatments I am sure you will have got the hang of the thing and will be able to go ahead on the right lines.

BELLS

From time immemorial men have devised means of attracting attention. We first hear of bells in very early times. These small bells in the British Museum were used by the ancient Romans. Bells became associated with the Christian Church, and the Mohammedans refused to use them as a call to worship, substituting the muezzin, or call to prayers.

In the Middle Ages, many huge bells were made, often very beautiful. Great Tom, Long John, Old Parr, and perhaps the most famous of all, the Great Bell of Moscow, which has a piece out of it.

With the Industrial Revolution, the population increased. Great towns sprang up. Thousands of people could not hear the church bells in the morning.

Behind all this lay a great social problem. Our whole life depends on work. How were the masses of people to get up in the morning to go to work?

The scientist stepped in. Working night and day, he took the bells into the laboratory, broke them up, melted them down, and invented new alarm clocks on a new principle. But conditions got worse instead of better. With the pressure of industrial conditions the people were forced to set their alarms for such an early hour that they hardly got any sleep at all. In some of the worst cases, workers had to get up yesterday evening. As hours lengthened, wages dropped. Those who had no work to go to were no better off, because they starved. Unemployment increased. It was clear that the solution to the problem was more work and less OF it.

The trade unions stepped in. The employers stepped in. The Government stepped in. Everybody stepped in.

Today, great progress is being made in all directions. Employment is increasing. So is unemployment.

Much has been done, but much remains to be done. We must all work together for democracy.

SIGNPOSTS

From time immemorial men have devised means of showing the way to this place or that. We first hear of signposts in very early times. This signpost, now in the British Museum, was used by the ancient Romans. The first signpost was undoubtedly the hand with outstretched finger. This shape survives on signposts even at the present day.

In the Middle Ages, signposts took the form of stones with names carved on them, often very beautiful.

With the Industrial Revolution, the population increased. Great towns sprang up. Roads were built in all directions. Signposts lagged behind.

Behind all this lay a great social problem. Our whole life depends on roads. How were the masses of people to get from place to place, carrying the raw materials and finished products of industry, without signposts to show the way?

The scientist stepped in. Work- **[Continued on page 425]**

The solution to the problem was more work and less of it

Photographs by Carola Gregor from Monkemeyer

"THE LITTLE MOUNTAINEER"

Scenario of a mountaineering movie that you can film in your back yard

CELIA AND WENDELL TAYLOR

WE couldn't have had a nicer compliment!

It was exciting enough when *The Little Mountaineer*—running just fifty feet of 8mm. Kodachrome—took second award in Class A of the recent annual contest conducted by the Utah Amateur Movie Club, in Salt Lake City.

It was exciting, too, when the editor of this magazine wrote to us, asking for a copy of our scenario. Luckily, we had one! But, when he suggested that a goodly number of the climbing scenes looked just a bit too dangerous to recommend to other movie making fathers and mothers . . . then, I can assure you, we really felt that our pint sized product had hit the bull's eye.

The Little Mountaineer is a brief and essentially "backyard" skit, in which our young son plays the one and only rôle. Discovered, as the film opens, reading a book about mountain climbing, he soon drowses off, to dream of altitudinous adventure which is the film's simple story. At the end of his ascent, in the dream, the dashing young explorer meets disaster. He is seen falling (by means of a dummy) from the highest ledge.

The scene changes back to the porch—just in time to catch the surprised dreamer as he rolls down the two brief steps to the grass.

There are plenty of mountains out our way, but we did not use them except for distant scenes. The highest our young adventurer ever got from the ground was forty five feet from where he started—and he still was in no danger. As a matter of cold fact, the aspiring cameraman was often in far more precarious positions than was his subject. For what we did use, in place of high ledges and crags, were selected angles and upward viewpoints that did not reveal the fact that the shots were made at comparatively low and safe spots. You can do the same thing with just a few rocks, if you have a hankering to turn your camera on your own Little Mountaineer . . . Here's how:

MAIN TITLE
The Little Mountaineer
by
Celia and Wendell Taylor

A glass shot. Paper letters were pasted to the panel of glass, mountain peak in the background. Fade out the main title.

Scene 1. *Fade in. Medium.* A small boy comes out of the house to the front porch, carrying a blanket and a book. He spreads the blanket down on the porch and lies down with the book in front of him.

Scene 2. *Close.* Shoot over the boy's shoulder at the title of the book which reads, *Mountain Climbing.* The boy opens the book.

Scene 3. *Medium.* The boy turns the pages of the book.

Scene 4. *Close.* The boy appears to become drowsy and, rubbing his eyes, he lays his head down on his arms and falls asleep.

Scene 5. *Close.* The boy is sound asleep on the porch.

Scene 6. *Medium.* The boy still sleeping on the porch. *Fade out.*

Scene 7. *Fade in. Medium.* The boy comes from around the side of the house, dressed in mountain climbing clothes. He walks toward the camera and out of the scene.

Scene 8. *Medium.* The boy walks away from the camera toward the street. Lap dissolve Scene 8 into Scene 9.

Scene 9. *Semi long shot.* The boy approaches mountains which are seen in the background.

Scene 10. *Semi long shot.* The boy approaches the camera. The city is seen in the far background.

Scene 11. *Close.* The boy begins to climb jagged rocks.

Scene 12. *Close.* The boy is seen in the fore-

[Continued on page 418]

8mm scenes by Celia and Wendell Taylor

•*Scenes from 8mm. movie, "The Little Mountaineer," script of which is given here.*

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Vancouver awards Members and guests of the Vancouver Movie Makers — once the Vancouver Cine 8 Club—gathered recently for the group's Annual Dinner, the last meeting until this month. Featured on the program was the presentation of award winning films in the club's annual contest, as follows: *For All We Have and Are*, by Don Munday, ACL, first in the color class and winner of the Gibson Perpetual Trophy for best film in the contest; *Vacation Views* and *It Happened in 1940*, by Willardie Stearman and Robert Gibson, tied for second place in the color class; *Herring Fishing*, by Robert Hepple, ACL, first in black and white; *Rustic Holiday*, by Gene Dubeau, second in that class. Oscar Burritt, secretary of the National Film Society, was chairman of the judges and he presented the awards.

• Newly elected officers of Miami Movie Makers. Standing, left to right, Irwin Gayle, H. A. Rhoades; seated, left to right, Mrs. H. A. Rhoades, J. Mendelson (president) and Mrs. Lowry Hockett.

With the late resignation of James Hudson, ACL, as president of the Vancouver club, Miss Stearman has served in that office until the recent election of officers for the coming club season. Those taking over this month are Mr. Dubeau, president; Hugh Piggott, vicepresident; Mr. Munday, secretary treasurer. Miss Stearman will continue as a director.

Rockford roves Traveling, both in film and in the flesh, has absorbed the interest of the members of the Rockford (Ill.) Movie Makers, ACL, at late meetings and on a gala outing. Vicariously, the club has voyaged to the Mediterranean Basin, in the 16mm. color films of Guy Bingham, and to Hawaii and the East in the 8mm. Kodachrome films of Dr. J. S. Lundholm. In person, more than 200 members and guests joined recently on a 200 mile jaunt into southwestern Wisconsin, visiting six communities on a thirteen hour "Tooterville Special" train expedition, provided by the Illinois Central. An elaborate program of activities, both on board the train and at the wayside stops of Argyle and Blanchardville, marked the day's doings. Cinema club members will round out the expedition with a special trip film contest, to be judged soon.

Union County elects New officers for the coming club season have been elected and announced by the yearling Union County Cinema Club, ACL, in New Jersey, as follows: Alfred Little, ACL, president; Alan Cohen, vicepresident; W. W. Chamberlin, treasurer; Neil Hurley, secretary. Serving with them on the executive board are Sophie Arndts, Capt. L. Wayson and Julia Donnelly. Barbara Cohen is secretary for publicity. The club, which has thirty five charter members, meets on first and third Mondays in the administration building of Warinanco Park, in Elizabeth, N. J.

Tri-City sees Sixty seven members of the Tri-City Cinema Club attended the group's last meeting of the season, held at Rock Island, Ill., and saw the award winning films in the club's late annual contest. Judged in two groups, these were in order: 8mm., *Musical Hands of 1941*, by Willis Lathrop, ACL; *Magic Carpet*, by Tom Griberg, ACL; *Indian Pow Wow*, by Harold Swanson; 16mm., *One Snow Makes a Winter*, by Dr. Paul A. White, ACL; *Spring*, by Georgia T. First, ACL. The judges were Carl Holmes, of Davenport, Iowa, and Clifford B. Paul, of Moline, Ill. New officers for the coming club season are Ray O. Schmidt, president; John Hoffman, first vicepresident; Dr. White, second vicepresident; Miss First, secretary treasurer. Serving with them as trustees are Dr. H. H. Parsons, ACL, Harold Hainline and Mr. Lathrop.

At Norfolk With two of their summer meetings called off and the others planned as informal gatherings, members of the Norfolk Amateur Movie Club heard recently from Mrs. A. P. Sears on the subject of filters. Mrs. Sears has since produced, during the summer, a demonstration reel on the subject and plans a repeat performance of her lecture later in the fall. Among the late films seen by this unit have been *Canadian Rockies Holiday*, the sound on film travelog produced by Hamilton H. Jones, ACL, for Canadian National Railways; *Batting Around the American League*, a baseball publicity picture; *Movie Bugs*, by Dr. Frederick W. Brock, from the League's Club Library; film footage by a member, R. J. Kinney.

Brooklyn afield Members of the Brooklyn Amateur Cine Club gathered on a recent summer Sunday for an afternoon of filming and film instruction amid the pleasance of Brooklyn's Prospect Park. Kenneth F. Space, ACL, League technical consultant, was the cinematic shepherd. Recently elected officers of the Brooklyn club, taking over for the coming season, are Herbert Erles, ACL, president; Horace Guthman, vicepresident; Irving Gittel, secretary; Francis Sinclaire, treasurer. Irving Pollack, ACL, Charles Benjamin, ACL, and Samuel Charmatz will join them on the board of directors.

Dam for Wenatchee With more and more of the country's great public works being closed to photographers as a defense measure, over fifty members and guests of the Wenatchee Cine Club had

• The Springfield (Mass.) Amateur Movie Club. Seated, third from the left is Morton H. Read, ACL, club guest of honor who presented his film, "Holiday in Dixie."

the rare treat, during the summer, of visiting, with government escort, the Grand Coulee Dam in Washington. Frank B. Pomeroy, chief photographer for the United States Bureau of Reclamation, at Grand Coulee, was in charge of the day long party.

Chicago Metro

Travel films and talkies have been the featured subjects at late meetings of the Metro Movie Club of Chicago, gathered in River Park Field House. Madame K. DeLuca, wife of the former Brazilian Consul General at Chicago, presented her color film of her home country, while N. A. Albrecht, of Chicago, showed the club his color study of an air voyage to the Hawaiian Islands. In the field of sound, Lieut. C. M. Howard, Curtis O. Talbot, ACL, Joseph S. Ott and Lew M. Jacobsen collaborated to present a program on sound recording and the use of the double turntable.

Sao Paulo shows

Gathering informally in the rooms of the *Associaçao Paulista de Imprensa* (The Sao Paulo Press Association, in Brazil), nearly sixty amateur movie makers and still camera workers attended a recent screening of seven personally made films by Thomas J. Farkas, ACL. The meeting was called as the first step in testing the possibilities of establishing a Cine Section of the local Foto Club Bandeirante. Amateur filmers of the community are invited to get in touch with Mr. Farkas in care of the club, at Rua S. Bento 357, first floor, in Sao Paulo.

Stamford elects

New officers for the Stamford Cinema Club, in Connecticut, have been elected and announced as follows: S. Lester Hook, president; Charles T. Moehring, vicepresident; Arthur Weber, treasurer; George A. Valentine, secretary. The club's monthly meetings are now being held on third Mondays.

Chicago Edison

Early summer activities of the Movie Group of the Edison Camera Club, ACL, in Chicago, have included participation in the annual banquet of the Chicago Area Camera Clubs Association, held at the Lake Shore Club; attendance at a meeting about composition, addressed by J. Mayda Kilpatrick, commercial artist; a tour behind the scenes of a large Chicago movie theatre and a field trip to the lake shore dunes, sponsored by the C.A.C.C.A. Recent films seen by the Movie Group have included *This Amazing America*, a sound and color publicity film for the Greyhound Bus Lines, and *New York World's Fair*, a vacation record by C. R. Schuler, of the club.

Films in Binghamton

Meeting jointly with members of the Elmira Cinema Club, the Cinema Club of the Triple Cities, in Binghamton, N. Y., presented a varied program of movies at its last gathering preceding the summer recess. Among the films seen were *Down Mexico Way*, a 1600 foot, 16mm. sound and color film produced by The Calvin Company, of Kansas City, Mo.; *Pain in the Night*, by Fred Heisel, of the Elmira club; *Into The Blue*, *Village School* and *War and Order*, instructional reels released by the British Government, to stimulate home morale, which were supplied to the Binghamton club by Judson Blakeslee, ACL.

San Francisco searches

In a continuing search for a more suitable meeting place, members of the Cinema Club of San Francisco gathered recently in the Wayfarer's Playhouse, one of the city's community theatres, for a program of attractive screen fare. Featured were *Harbor Day* and *Sierra Symphony*,

[Continued on page 427]

• Twenty two cameras (count 'em!) of Long Beach (Calif.) Cinema Club trained on makeup expert working on actor for the club's current production.

Just a few of the reasons why
CINÉ-KODAKS LEAD THE FIELD

YOU'VE seen these three* cameras before. Seen them often.

Ever stop to wonder why they're so popular?

Take Ciné-Kodak K, for example. This fine camera was introduced over a decade ago. And it's *still* one of the leading cameras in the 16-mm. field. Perhaps THE leader.

Why? Because it has always been a lot of camera for the money. Because it has an honest appearance that is borne out by its performance . . . by its durability. Because it has just the features that so many cinamateurs want—and no not-always-needful "extras." Qualifications like these will always appeal to many people.

Or consider the more recent "E." It is obviously rugged and competent. Within its range—and it's a wide one—no camera will take better pictures. The only cheap thing about it is the price. Again—you are assured of a lot of camera for the money.

Or the "Magazine Sixteen"—that talented Ciné-Kodak which, to some, is obviously the easiest introduction to trouble-free movie making . . . to others, the compact and versatile instrument which, through its refinements and accessories, fits them to step out and really do things cinematically. Once again, a lot of camera for the money.

Yes—those who call upon good 16-mm. cameras to stand up and be counted generally decide upon one of these three Ciné-Kodaks. The "E," the "K," or the "Magazine Sixteen"—one will fill the bill. Those who have bought them will confirm this. Ciné-Kodak users are *satisfied*—and they stay that way.

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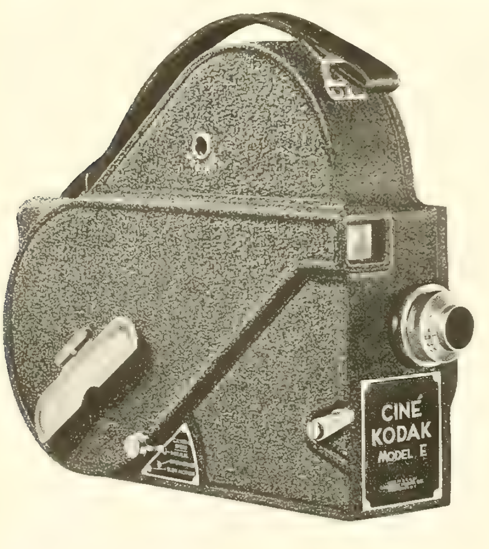
*There are really *four* cameras on this page. The "K" . . . the "Magazine Sixteen" —and *two* "E's." The "E *f* 1.9" is making a hit with those who want fast-lens-and-telephoto-picture-range at the lowest possible cost.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



. . . for ruggedness and economy
CINÉ-KODAK E *f*/3.5 OR *f*/1.9

THERE are two "E's." One is fixed-focus . . . has a Kodak Anastigmat *f* 3.5 lens—and movie-wise picture takers have a wholesome respect for that selfsame lens. From just a few feet out front, to infinity, it takes pictures that are razor-sharp. But it'll make extreme close-ups, too, with the aid of a little portrait attachment. And slow-motion and intermediate-speed movies, as well. Loading it is a cinch. There's so much finger room the hundred-foot film rolls just drop into place.

And rugged! These "E's" are really tough customers—yet they purr contentedly when you take them in your hands.

The "E *f*/1.9" is the same camera as the "*f*/3.5." But it will do a lot more.

First off, it has a focusing Kodak Anastigmat *f*/1.9 lens. And this famous lens is interchangeable with any of seven accessory lenses ranging from a wide-angle to a 4½-times telephoto. The wide-angle lens, by the way, is doubly useful. In average use it "sees" far more than the standard lens—yet it can be focused down to a half foot for extreme close-ups.

Yes—a wide filming range is yours with the modestly priced "E's." And wait until your dealer tells you how low those prices are.

Simplified gate, single plane arrangement of supply and take-up spools, and ample finger room, make the "E" an extremely easy camera to load.

The "E" has an enclosed direct view finder incorporating a unique footage indicator which is clearly visible at the side of the finder image.

CAMERA SPEED
NORMAL
INTERMEDIATE
SLOW MOTION
16, 32, or 64 (slow motion) frames per second are the three popular taking speeds offered by this capable and rugged little movie maker.

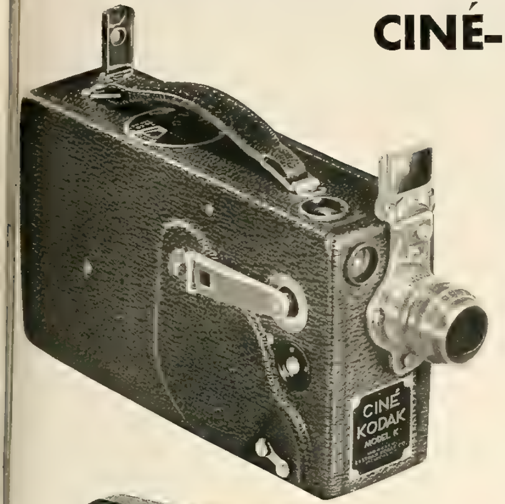
CINÉ
KODAK
MODEL E
An inexpensive portrait attachment fits the "E *f*/3.5" to make real close-ups. Filters for black-and-white and Kodachrome Film are also available.

The sturdy, low-cost carrying case for Ciné-Kodak E takes extra rolls of film and some accessories in addition to the camera itself.

CINÉ
KODAK
MODEL E
The "E *f*/1.9" uses a wide vari
of readily interchangeable
cessory lenses. Individual, in
pensive front finder lenses sh
the fields of the accessory lens

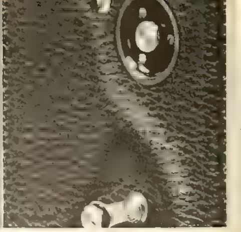
. . . for unsurpassed performance

CINÉ-KODAK K *f*/1.9



THOUSANDS of proud owners will tell you this camera is great. It looks right; feels right; is right. Besides the eye-level finder, the "K" has a waist-height finder for sighting low-angle shots—or for all standard-lens shots, if you like. Lots of people still prefer it. The "K" has a half-speed control. Its *f*/1.9 lens is interchangeable with eight accessory lenses ranging up to a 6-inch telephoto. It takes 100-foot film rolls, and there's plenty of finger room for loading and threading. It's a fine-looking instrument, and it will make a lot of wonderful movies for its owner.

Eye level, or waist height—the "K" has two convenient finder systems.



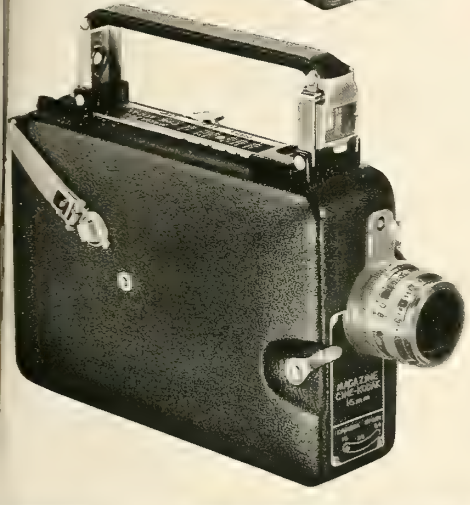
The "K's" half-speed button is convenient to your trigger finger as you shoot.

True telephoto versatility is offered by this wide variety of accessory lenses.

The "K's" case, for camera, films, and accessories, is tastefully finished to match.

. . . for convenience and adaptability

16-MM. MAGAZINE CINÉ-KODAK *f*/1.9



THIS is the camera!

First off—magazine loading. Open the cover, pop in a film magazine, close the cover, start shooting. No threading. No lost film. No lost shots, in fact. No matter what film you have in the camera—Ciné-Kodak Super-X, Ciné-Kodak Super-XX, regular or Type A Kodachrome; no matter whether you've exposed five feet, or fifty; film can be changed at any time without the loss of a single frame. And, because the footage indicators are on the magazines, they give you accurate readings whether they are in camera or carrying case.

The "Magazine Sixteen" operates at 16, 32, or 64 (slow motion) frames per second. A pulsating button prompts your finger every half foot of film, helping you to gauge scene length. The camera is fitted with the famous Kodak Anastigmat *f*/1.9 lens, interchangeable with eight accessory lenses. The one eye-level finder serves them all. Simply slide back the rear element of the front finder to the notch labeled for the lens you have on the camera, and there's your field—for all average shots. For hairline sighting and focusing, with any lens at any distance, a Focusing Finder is available. Close-ups of microscopic proportions are easily obtainable by means of another accessory—the Lens Extension Tube Outfit.

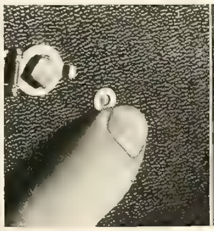
All these advantages, and more, are represented by a compact little machine, rich in finish, and in results. And it costs much less than you expect.

ee seconds to load . . . seconds to switch film azines, with this re-kable camera.

A footage indicator on each magazine gives accurate readings whether the magazine is in camera or case.

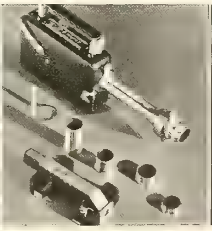
MAGAZINE
CINE-KODAK
16mm
CAMERA SPEED
16
32
64

16 frames per second—for average shots; 32 frames—for waterfalls, sports; 64 frames—for slow-motion.



Gauging scene length is easy. A tiny button pulses under your finger tip once each half foot of film.

Wide-angle lens to six-times telephoto—a unique, adjustable finder system shows the field of each lens.



Microscopic close-ups—with the Lens Extension Tube Outfit. A Focusing Finder shows field and focus.

Three available cases—finest of which is the all-purpose, all-accessory Compartment Case shown above.

On all Ciné-Kodaks—the all-film, all-purpose UNIVERSAL GUIDE

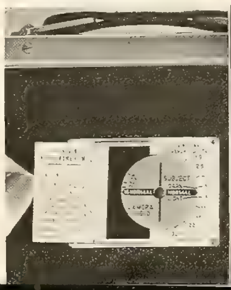
IT'S not a big item—in size. But it is in importance.

Packed in every Ciné-Kodak Film carton . . . right inside the metal film container . . . is a little silvered card. One side of it outlines outdoor light conditions. The other side, Photoflood lighting. Slip the card into the Ciné-Kodak Universal Guide attached to the cover of every Ciné-Kodak. Set the left arrow for the light under which you are filming. Read the aperture indicated by the right arrow. Adjust your camera's lens accordingly. That's that.

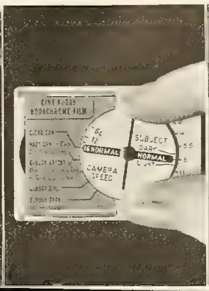
And that typifies the real reason why Ciné-Kodak movie making is so satisfying. It's complete. Comprehensive.

Cameras, film, accessories, projectors—all Eastman-made, all designed to work together for better, more enjoyable movie making.

With each Ciné-Kodak Film—an individual exposure card. One side with daylight instructions . . . the other with indoor advice.



Set the left arrow at existing light conditions—the right arrow tells you where to set the lens. It's as simple as that.



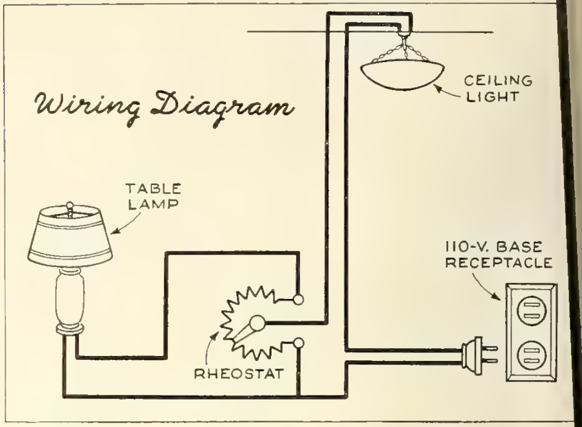
Then turn the aperture marker to the setting indicated. Sounds too easy to be true—yet that's all there is to it.

ANASTIGMAT

The Clinic

Technical comment
and timely topics
for the amateur

KENNETH F. SPACE, ACL



Hook up which makes theatrical effect possible

Inexpensive titler

The word "inexpensive" has been applied to many titlers, but one that can be made for thirty nine cents (exclusive of lights) really deserves the description. We are indebted to A. R. Bowen, ACL, for the illustration shown below and for the details of the titler's construction.

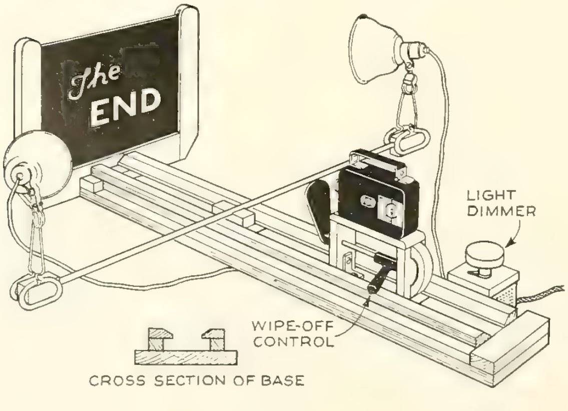
The titler is made of seasoned wood, with a base forty six inches long and five and a quarter inches wide. The arm to hold the lights is thirty four inches long, and on each end is a block to hold a reflector of the clamp type. A tape is fastened along the base, to indicate the camera distance from the easel, and the camera slides along over it in a groove. The block for the camera and that for the lights are fitted snugly and are oiled slightly, so that they will slide smoothly when you vary the distances. The easel, which takes an eleven by fifteen inch card, has slots cut so that the cards may be held firmly in place, and it is "double slotted," so that you may put a title on glass in it and then place a photograph or other background material behind the glass. A refinement is the chrome "draw pull" handle, to make it easier to move the camera.

It will be noted that a focusing camera is used. This fact explains the lack of a mounting for a closeup lens. By the addition of a simple supplementary lens holder, this titler could be used with fixed focus cameras.

The wipeoff device is simply a light metal strip, painted black, that is brought up across the lens by the handle seen below the camera mount.

Aside to Mr. Bowen: "Don't tell us that the light rheostat is included in that thirty nine cent cost!" But, as a matter of fact, this is an excellent titler —rheostat or no rheostat.

Inexpensive titler designed by A. R. Bowen, ACL



Professional projection

It is one thing to project home movies and quite another thing to "put on a show." Carl H. Reisinger prefers to do the latter and he tells how.

"I have the conventional home movie theatre built into my recreation room," he writes. "At one end of the room, I have a booth that is enclosed, so that I have no lighting problem there. I wanted some means of controlling the lighting in the room in which the audience would be sitting.

"I found an old motor speed regulator at an electrical contractor's store and purchased it for a dollar. The device made a good rheostat, but it had the disadvantage of lowering the main ceiling lights in steps rather than in one continuous fade. In finding a remedy for this situation, I believe that I have killed two birds with one stone.

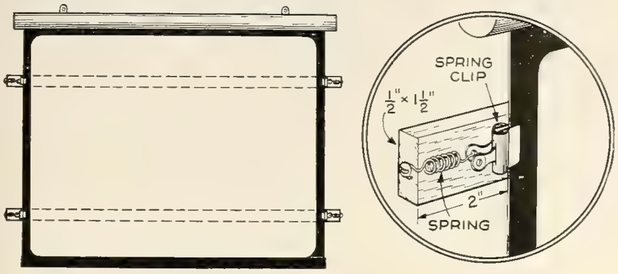
"I took two leads from across the resistance (see the sketch above) and ran them to a table lamp which was supplied with a forty watt, flame tinted bulb and which was situated in a convenient corner of the theatre auditorium. My two bird kill was accomplished by the fact that I have not only succeeded in lowering the lights more smoothly, because of the added resistance of the table lamp, but I have also furnished my auditorium with 'psychological security lighting' which adds to the comfort of the audience.

"With this hook up, you will find that, as the main ceiling lights gradually fade out, the table lamp will fade in to its full brilliance, and vice versa—no eye strain, no 'blackouts.' Theatres have long since devoted thought to audience comfort, and every good movie maker should be interested in using all the facilities at his command, to bring excellence to his film presentations."

To which we must add, "We agree."

Screen aid

Although projection screens of reputable manufacture will retain their shape for many years, a roll screen that has been left open too long or one that has been exposed to poor weather conditions may warp at the sides and may throw the edges of the projected picture slightly out of focus. Arthur R. Mellor, ACL, has evolved the simple and inexpensive solution for such a condition that is shown



Device for straightening screen that has sagged

in the drawing above.

Mr. Mellor cut two slats of light, soft pine, one half inch thick, one and a half inches wide and a little longer than the width of the screen. At the end of each slat, a small spring was fastened, and to the other end of each spring a metal paper clip was secured. The outside edges of the screen were gripped by the paper clips and thus held taut, so that any sag was smoothed out. While this idea is a good cure, we suggest that one avoid the difficulty, by keeping the screen rolled up when not in use and by storing it in a dry place during periods when little projection is being done.

Projection screen mask

The old phrase, "that reminds me," seems to apply to *Clinic* ideas as well as to jokes. We often publish a stunt that seems new to us and then, within a few days, we receive several contributions along the same lines. We do not often use these ideas, as we strive for variety; but, once in a while, the "follow up" idea will be a real improvement, and then we relent.

You may remember the recent item about using black cellulose tape to mask the size of a projection screen. Joseph H. Gawler, ACL, noticed it too, and he sent us information about his experience with a similar problem.

As he tells it, "The need in my case was to cut down my screen size for 'audience consideration.' Previously, I had been projecting on a thirty by forty inch screen, using the standard one inch lens on my projector. From my position in my projection booth, approximately five feet behind the members of the audience seated nearest to the projector, the thirty by forty image was fine, but slightly fuzzy in the case of Kodachrome.

"Realizing that 8mm. Kodachrome has a tendency toward softness on long shots, I wondered if there was anything to be done to improve its appearance in projection.

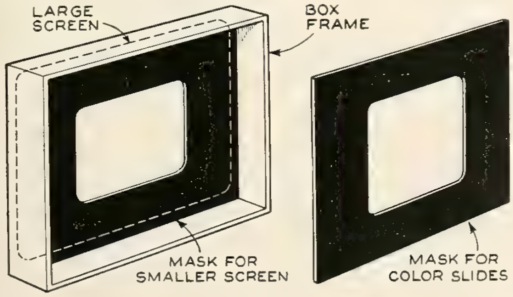
"Here is where I have to admit to asking advice on part of this idea! I went into a huddle with O. S. Granducci, ACL, and he sold me on the plan of using a one and a half inch lens on my projector, thus reducing the size of the image. Of course, at first, I was reluctant to reduce my screen size; but, when I tried the scheme by sitting in the audience, I realized that the result was satisfactory.

"To make a long story short, I got the inch and a half lens, and then the problem of masking the screen reared its ugly head. Naturally, I did not want to mask it permanently.

"What to do? (And, now, from here on, I take full credit.) I finally hit upon the idea of using a piece of artist's black matte board, thirty by forty inches in size, and I placed it in front of my screen, which is located in more or less of a shadow box. I projected a picture of the new size on the matte board, drew around the outlines in chalk and cut along the chalk line, allowing a slight margin to 'bleed' the image—and that did the job."

Since Mr. Gawler has added to our original idea, we cannot resist adding to his. If you also use Kodachrome slides, you can make an additional mask of the square type and use your movie screen for slides, without having any extra white screen area that shows at the sides.

Mask that conveniently reduces screen area

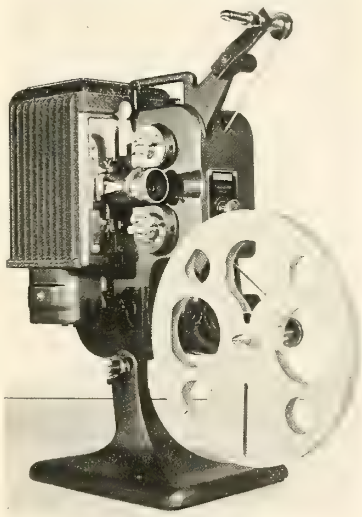


Extension arms for 8mm.

We are constantly stressing the fact that we do not accept items for *The Clinic* which involve even slight damage to equipment, and we were for that reason greatly pleased to have somebody else bear the same thought in mind when he tried to solve the problem of adapting his 8mm. projector so that it would accommodate 400 foot reels.

Earl Cochran is the movie maker who did it, and we should like to have you read what he wrote to us: "Some of my travel pictures required two 200 foot reels in 8mm. size, or one 400 foot reel, for a complete showing. Since I purchased my 8mm. projector before the 400 foot model was announced, I had to use the two 200 foot reels, but the intermission between the two reels of film spoiled the continuity effect that I wished to produce.

"The idea of converting my projector to one of 400 foot capacity occurred to me. The only rub might be the damage to the value of the projector, if the arms were cut off or if holes were drilled in the framework. Anybody who trades articles, or who fancies himself a trader, knows that he must keep his equipment in the same condition as that in which it was received from the manufacturer if he is to retain its maximum value.



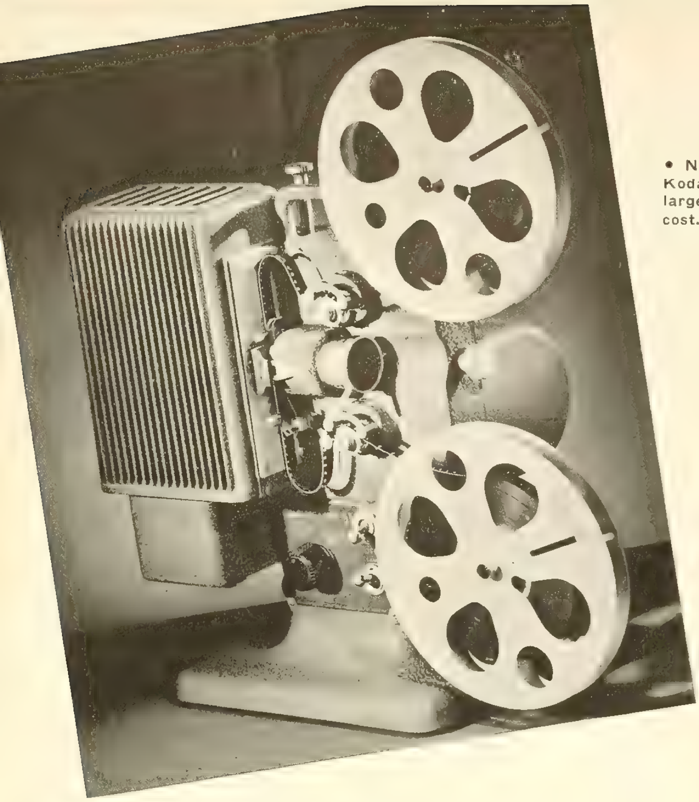
8mm. projector extension arms

"After carefully examining my projector, I found that there was one very inexpensive and easy way to convert it—a method that would not damage the projector in any way, yet one that would give excellent results.

"Here is a list of the materials needed:

(1) 2 pieces of strap iron, 3/16 in. thick by ½ in. wide by 2⅜ in.

[Continued on page 418]



• New 8mm. projector, Kodascope Eight-33, produces large, brilliant pictures at low cost.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

New Kodascope Eight

To produce large, brilliant screen pictures for 8mm. at low cost is the purpose for which the new Kodascope Eight-33 was designed. The new machine is built along simple, sturdy lines, it has centralized controls and is easy to thread. Standard equipment includes a one inch anastigmat *f*/2 lens and choice of 300, 400 or 500 watt lamps.

The machine has a rapid rewind, film gate that locks open for threading and simplified framing control. Motor switch, speed governor and lamp switch are located on a single panel, giving one instantly accessible controls from the operating side of the machine. The projector head, reel arms and fan and lamp housing are die cast.

The lamp house may be removed as a unit, for access to lamp and condensing lens. A convenient carrying handle forms part of the main casting. Reel capacity is 200 feet. A threading knob enables one to turn over the mechanism by hand. A carrying case, of substantial construction, is available as an accessory. The Kodascope Eight-33, with *f*/2 lens and 500 watt lamp, sells for $48.80.

New Movie-Mite

Some little time ago, the Movie-Mite projector, a new, low priced sound on film machine, was announced in these columns. This machine, hitherto available chiefly to industrial purchasers, now appears in the new and improved Model 60, adapted equally well to home or commercial use. The outstanding feature of the new Movie-Mite projector, made by the Movie-Mite Corporation, 2411 East 15th Street, Kansas City, Mo., is its surprisingly light weight and compact design. These features are offered at a low price of $169.50.

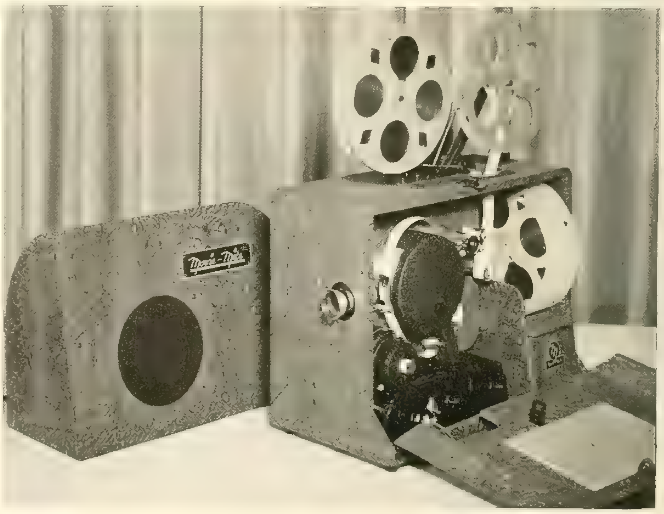
The machine is of plastic and metal construction, and it is contained in a single case, measuring approximately eight by twelve by fifteen inches. The loud speaker forms part of the case and it is removable, so that it may be placed beside the projection screen when it is in use. The case also accommodates the amplifier, cords, spare lamp and tubes, take up reel, reel arms and three 400 foot reels of film. The projector operates either on alternating or direct current. Tone and volume controls are provided, as well as speeds for silent and sound film operation. The Movie-Mite normally handles 400 foot reels only, but it is said that adaptations for larger capacity will be made available. This and other Movie-Mite models are to be had for immediate delivery, a fact which attests the enterprise and foresight of its manufacturers.

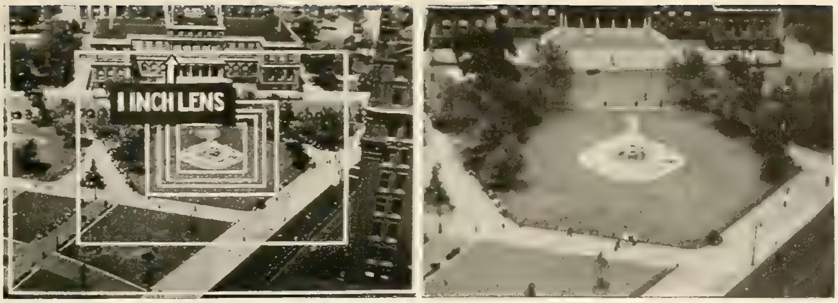
Slide Master

Important news in the projection field is the announcement of Bell & Howell's new slide projector for miniature transparencies of the standard two inch square size. It is claimed that the new projector, called Slide Master, produces screen pictures with great improvement in definition and brilliance.

The Slide Master is streamlined in its design, and it can use 500, 750 or 1000 watt projection lamps, in accordance with the size of the image needed. [Continued on page 430]

• Movie-Mite, 16mm. sound projector, is light, compact and offered at a low price.





16mm. scenes from *Lenses and Their Uses*, produced by Harmon Foundation; cameraman, Kenneth F. Space, ACL

Try a telephoto!

Advantages of this means of bringing far things near

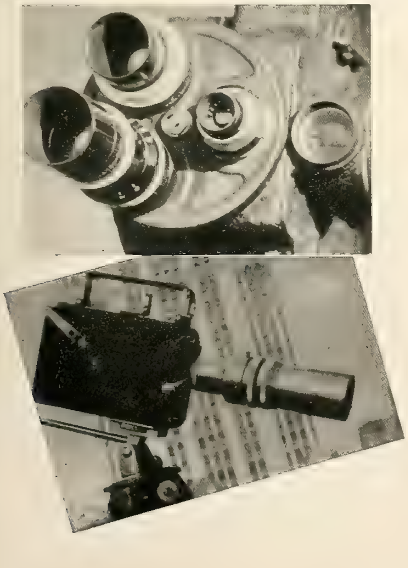
KENNETH F. SPACE, ACL

I WISH that I had a dollar for every time that I have been asked, "What telephoto should I buy?" To my distress, the question is usually asked just like that. I say distress because I really need more information from the movie maker in order to give him the best advice.

I should like to ask the movie maker in turn, "Why are you buying a telephoto?" Upon his answer, a great deal of my own reply would depend, because telephotos are most valuable if they are selected for specific purposes.

Using a telephoto on a cine camera is like giving it a telescope through which to look. Distant scenes are brought closer and, while the area included in the field is smaller than that included by the regular lens, the area covered by the telephoto is magnified according to the power of the lens that we choose.

- **Telephotos on turret and single mount cameras.**

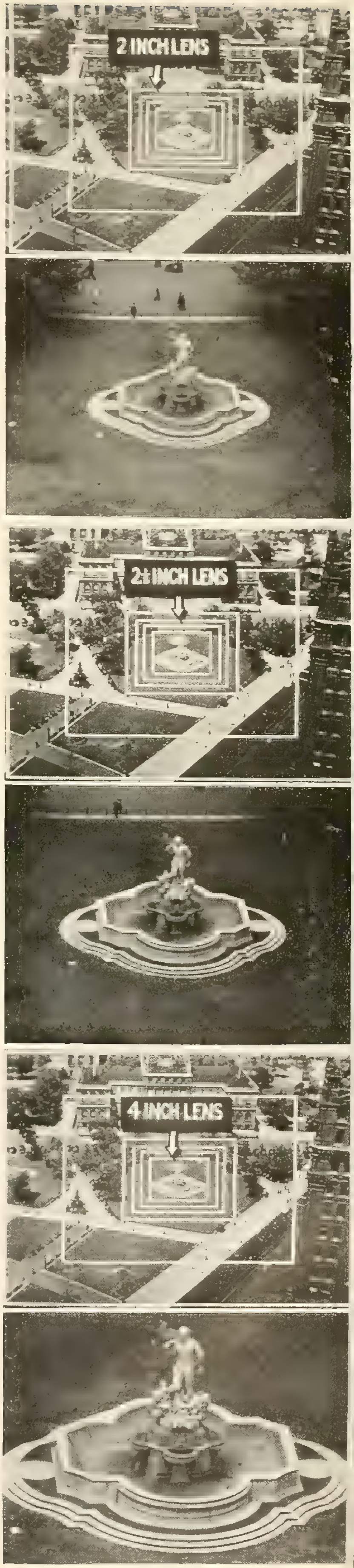


The power is indicated by the focal length, which is marked on the lens. In other words, since a regular 16mm. lens is one inch in focal length, then a two inch lens will give us twice the magnification of the one inch lens, while the three inch lens will give three times the magnification, and a four inch, four times.

The shorter telephotos, such as the one and a half inch lens for 8mm. cameras and the two or two and a half inch lens for 16mm., are the most generally useful. With these lenses, we can get a closer shot of scenes and objects than we could with a regular lens; we can bring our subject closer for a better view without moving the camera. They are handy in many ways. With them, we can get good sport scenes from the grandstand or balcony; we can get "candid" unposed shots of shy natives in foreign countries or scenes of children playing without being conscious of the camera. They are also excellent for real portrait closeups that we can film by their aid without placing the camera almost in the subject's face, or at least so close as to cause slight distortion of the picture.

By using these lenses, we also get rid of much extraneous material in our scenes, because we limit the field of view. This effect can be noticed especially in shots of flowers and architectural details. With our regular lens, we are often unable to get close enough to such subjects to exclude surrounding elements that would "clutter up" the scene and that would prevent the accent that we wish to give to the principal subject.

The longer telephotos, such as the four and six inch lenses for 16mm. cameras, give a great deal of [Continued on page 426]



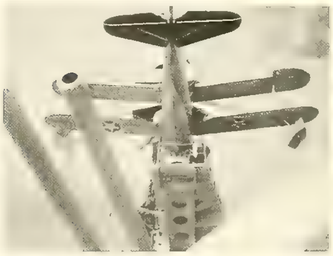
- **Above and right, frames showing result of telephotos most frequently used.**

FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *The Chimp's Adventure,* one reel, 8mm. silent and 16mm. sound and silent, is one of the latest subjects to be released by Castle Films, Inc., 30 Rockefeller Plaza, New York City. In this film, a chimpanzee leaves his native haunts to explore the realm of man, and his experiences and adventures in so doing provide lively entertainment.

■ *Love From a Stranger,* 16mm. sound on film, running time, sixty eight minutes, is an absorbing, adult subject, featuring Ann Harding and Basil Rathbone. The story is about the experience of a typist who suddenly gets a fortune and forsakes a humdrum life for a new home in Paris. Distributors are Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City.



■ *News Thrills of 1941,* one reel, 16mm. sound and silent and 8mm. silent, is Vol. I of a new series of current newsreel material, to be released by Official Films, 330 West 42nd Street, New York City. This first release contains many interesting items of current news, including Willkie's visit to London, the Nazi bombing of Malta, the sinking of the *Bismarck*, the British capture of Tobruk and the President's proclamation of unlimited emergency. Of special interest in the sound version is the lip synchronized colloquy between Winston Churchill and Wendell Willkie.

■ *Fisherman's Wharf,* 16mm. sound on film, running time, seventy two minutes, is described as a tale of adventure, heartbreak and hilarity, with a location in San Francisco's colorful waterfront colony. The stars are Bobby Breen, the boy soprano, Leo Carillo, Henry Armetta. Lee Patrick and Slicker, the trained seal. The story has to do with a father and son companionship, and it is filled with pathos and humor. Distributors are Walter O. Gutlohn, Inc., 35 West 45th Street, New York City.

■ *East Lynne,* 16mm. silent, running time, seventy five minutes, is a real source of entertainment for silent showings. Produced during the plushy period of the silent movies, this repertory favorite of a bygone time still carries a surprising thrill. In the title parts are Madge Kirby and Alan Hale. The camera work is excellent and the story is sincerely told, even amid the ornate settings of the prewar period. This five reel film is available on outright sale from Park Cine Laboratory, 120 West 41st Street, New York City.

■ *José Gaspar, Pirate,* one reel, 16mm. Kodachrome silent, produced by H. S. Wurtele, ACL, 104 East Cass Street, Tampa, Fla., is an interesting record of Tampa's annual Gasparilla Carnival. These festivities are based on a legend which recalls the capture of the town by Gaspar, the pirate.

■ *Indian Dances of the Southwest,* one reel, 16mm. silent, in color, is an authentic, brilliantly filmed record in Kodachrome of the more important ceremonies of eleven Indian tribes. The meaning of each ritual is explained by terse, informative titles. The camera work is by Dr. A. C. Twomey, of the Carnegie Museum. The film is offered by Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago.

■ *Gun Grit,* 16mm. sound on film, running time, sixty minutes, has a cast of characters that makes it practically a "natural" for all lovers of outdoor drama. Among those who participate in this Western are Jack Perrin, Baby Lester, Starlight, the sagacious horse, and Braveheart, the dog. Distributors are Astor Pictures Corporation, 130 West 46th Street, New York City.

A plan for editing

[Continued from page 397]

your card record which describes the content of Scene 1. Thereafter, all you need do is to refer to the card which corresponds to "egg box compartment 1," to ascertain exactly what the scene contains. You can rearrange and shuffle your cards as often as you please, with the certainty that you can always put your hand on the exact roll of film to which each card refers.

So much for a thumbnail course in the mechanics of scene cataloguing. Now, let us polish off this discussion with a few important fundamentals regarding the logic of scene arrangement.

It practically goes without saying that poorly exposed, out of focus, "jiggly" and other defective shots should be ruthlessly eliminated from the word "go." The movie maker's first discipline is to learn to say "no" when he is confronted with the temptation to leave in that swooping panorama shot, because "we never did get back to Mount Whitney afterward." Also, do not yield to the temptation to include punch marks at the end of the film because Junior was doing something "cute" at that point.

These are the fundamentals. Next, try to build up some relationship between scenes. The first way to do this is to place together all scenes which have to do with a single subject. If you have a lot of beach shots, perhaps taken on successive week ends, and interspersed with other shots taken at home on the lawn, segregate the beach shots in one place. This arrangement will be much clearer and more satisfactory to the audience.

This procedure also will help much when you come to devise titles. *Sand, Surf and Sunburn* at the head of such a collection of scenes will title a reel that actually begins to have a professional aspect. And, incidentally, try to make your titles lively. *At the Beach, 1941* is all right as far as it goes, but it does not go very far because it is just a label.

If this primary taste of editing gets you all excited and full of enthusiasm to go farther, there is nothing to stop you but your own imagination. Matching scenes is lots of fun, because it is a challenge to ingenuity. If Junior walks off the scene in one direction and you can find another scene in which he enters from the same direction, splice these two scenes together in the order indicated, and you will have a sequence.

"Dance," by C. T. Baker, using a Speed Graphic and Kodak Super-XX Film. A Medal winner in the Graflex Golden Anniversary Picture Contest.

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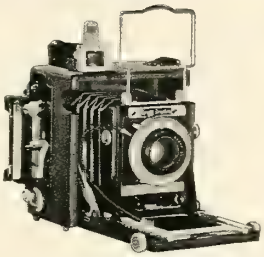

Graphic and Graflex cameras are made by the Folmer Graflex Corporation.

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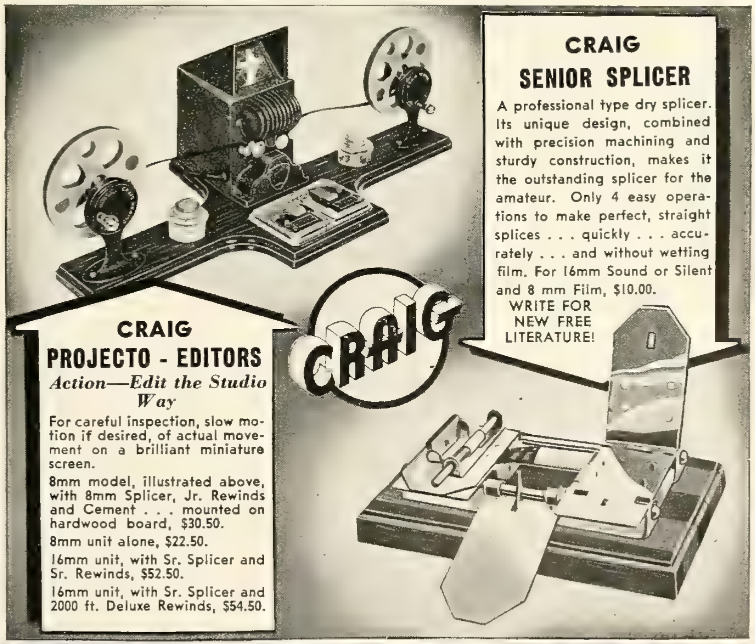

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(Naturally, Junior should wear the same costume in both cases.)

Association, too, is a valuable aid in cutting scenes together. If you have an odd shot of Daddy sitting in the car and another of Junior on the lawn, waving at something, sandwich Daddy between two halves of the scene of Junior, and immediately it appears that Junior is waving to Daddy.

If you have a sunset in your collection, wild horses should not be able to keep you from splicing that sunset at the end of a scenic film. In fact, any scenic film that does not end with a sunset is like a dinner without dessert. Films without editing are equally disappointing as screen fare.

Filming Southern seas

[Continued from page 403]

we found a fisherman with a Japanese sampan, a small but sturdy craft. I chartered his boat for the action scenes. The sea was running very rough that day, but, with the camera wrapped securely in towels, I followed the action as best I could. With eight cows dangling from its sides, the lifeboat started for the steamer.

There it was maneuvered as close to the steamer as possible. A rope was tossed to the lifeboat and was made fast around a steer, which was then hoisted to the deck of the ship.

By lying on my stomach on the deck of the sampan, I was able to expose considerable footage of this very exciting spectacle, in spite of the fact that the waves almost continuously broke over me. Because of the difficulty of recording on location, I resorted to using cow mooing sound effects for these particular scenes.

That evening, after our return to Kailua, we learned that the night blooming cereus was about to pop into full bloom. Our previous Hawaiian trip had been made in winter, when these flowers were not in blossom, so that we were doubly anxious to film this wonder. Soon after darkness, whole hedges of the cereus came to life, and natives and visitors alike stood in awe of these fragrant flowers, which appeared almost luminous in the moonlight. Natives informed us that the flowers would wilt and die as soon as the sun's first rays struck them on the following morning.

At four in the morning I arose. As soon as it was light enough to film at eight frames at *f*/1.9, I began to expose my film, beginning, of course, with a long shot and coming in for closeups which filled the entire frame. I found it extremely helpful to use a reflector—a sheet of heavy cardboard painted with aluminum—for, with its aid, I could illuminate even the interior of the flower. All the shooting was done quickly before sunrise, for we were told that not for another six months or more would the cereus bloom again.

16mm. scenes by Dan Billman, jr., ACL

Typical underwater frames in Hawaiian movie described here

Much time was also spent in filming the island's many other exotic flowers. Occasionally, for an unusual effect, I taped a flower, such as the beautiful bird of paradise, to my tripod stand and placed it out in the sun. By using a four inch telephoto and focusing finder, I was able to fill the scene with the blossom. I always carried with me a small atomizer, for spraying artificial "dew" on the flowers and petals. The silvered reflector and even a small hand mirror were used for brightening up flowers. With the blue sky as a backdrop, darkened with a polarizing screen, my low angle flower shots turned out very nicely.

Ever since our first visit to an Oriental temple, I had wanted to film an actual ceremonial. One day, it was our rare privilege to meet an Englishman who was a convert to Buddhism and who is now a Buddhist priest. He and I started out one morning to visit more than a score of ancient temples, interviewing the various priests through my interpreter. Most of them could not speak a word of English. All of them, with the exception of a Japanese priest, refused to allow me to carry out my filming plans. This cooperative fellow told me to return in a week's time, when he would give me his final decision. At the appointed hour, I returned to his beautiful temple, where he received me graciously and told me, through an interpreter, that on a specified day I could bring my cameras, lighting equipment, sound recorder and other necessities for a setup in his shrine.

The microphones were properly placed, and a battery of twelve No. 2 flood bulbs was set up in position. Then the head shaved priest and his aides took their positions before the colorful altar, and the ceremony began. By using one camera in permanent position during the entire ritual, I was able to move about with my extra camera, to secure necessary closeups. The ceremony was repeated several times for my benefit, so that the proper sounds of the huge gongs and drums could be filmed and recorded on disc on location.

Costumes were a magnificent red, and the altar, adorned by a large statue of Buddha, offered excellent filming material. We spent an entire afternoon shooting and recording, and I exposed over 400 feet of movies and recorded a dozen discs. Later, through close editing, it was possible to synchronize the entire ceremony with sound.

Of course, the needed exterior shots of the temple were made, including a closeup of a visitor removing her shoes at the door.

Two weeks before we were to leave Hawaii, we began to plan and to film the departure sequence. We wanted to make these final scenes as beautiful and thrilling as the departure from these islands really is. On a certain Friday, the boat, on which we were to sail two weeks later, was ready to leave for the Mainland. Here was our opportunity to film many of our parting scenes without the usual last minute rush.

Pier scenes were taken, with the liner beautifully framed between the palms. Streets around the pier were lined with native women, busy selling their gorgeous flower *leis*—perfect subjects for Kodachrome! The steamship company granted us permission to set up our sound equipment on the pier, right next to the Royal Hawaiian Band. With our "mikes" placed in front of the band, we filmed and recorded it while it played plaintive old Hawaiian melodies.

Later, while our camera was busy shooting the *lei* covered visitors boarding the ship and throwing highly colored streamers of serpentine back to friends ashore, our microphones were capturing the thrilling music of the band along with the farewells of those who were leaving. Then we shot the boat moving out from the shore, while the band played *Aloha Oe*, and we knew that our ending was almost complete.

A Hawaiian legend claims that if a flower *lei* is thrown overboard as the ship passes Diamond Head, and if it happens to float ashore, it is certain that someday, somehow, the person who wore the *lei* will return to Hawaii. Before we left the islands, we filmed a beautifully

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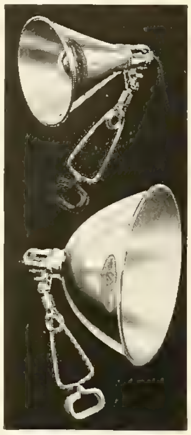

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colored flower *lei* that was washed up on the golden sands. In the film, this scene is preceded by one showing my wife and me, throwing our *leis* overboard; the lone *lei* on the beach provided an effective touch for the finale.

When we arrived home, we decided to use current events as the basis of the film's opening. We set up our lights in our home and filmed a series of closeups of war headlines, to serve as an opener. Then I took a medium shot of my wife reading a newspaper. In the sound accompaniment is heard the radio broadcasting war news. This scene is followed by a closeup of a radio column. A finger moves down the column and stops at the line that gives the broadcast time for the *Hawaii Calls* program. In another closeup, a hand is seen operating the radio dials, and in the sound accompaniment the war news fades out and the voice of a radio announcer is heard saying, "Aloha to the Mainland, from all the people of Hawaii . . ." (The radio program was actually recorded in Hawaii.)

After the war news is tuned out and the Hawaiian broadcast comes in, the next shot shows a palm framed view of the *S. S. Lurline*, coming into port, followed by porthole framed shots of the rugged coast. Thus I dispensed with the usual shots of departure and activities aboard the boat during the ocean crossing.

After the shot of the *lei* washed up on the shore, the scene returns to a closeup of the loud speaker of the radio at home. In the sound accompaniment is the announcer's voice, signing off with ". . . and so ends our mythical cruise across the wide blue Pacific to Hawaii. . . ."

The effect of the actual radio recording, coupled with the handling of the introduction and ending, has given my audiences surprising pleasure.

"The Little Mountaineer"

[Continued from page 405]

ground, looking into the distance at the mountain that he intends to climb.

Scene 13. *Long shot.* A short scene of the mountain.

Scene 14. *Semi long shot.* The boy climbs over more rocks and starts to ascend the mountain.

Scene 15. *Close.* The boy still climbs, but higher up the mountainside.

Scene 16. *Medium.* The boy approaches the top of the peak.

Scene 17. *Close.* The boy finally clambers atop the mountain peak.

Scene 18. *Long shot.* The boy waves from atop the mountain.

Scenes 19 through 24. *Close.* The boy unwrapping and eating lunch.

Scene 25. *Close.* The boy's hands secure rope to heavy rock.

Scene 26. *Close.* The boy throws loose end of the rope over the edge of the cliff.

Scene 27. *Close.* Looking down the cliff over the boy's shoulder, as he shakes the rope out straight for descending.

Scene 28. *Close.* The boy climbs over the edge of the cliff and begins to slide down the rope.

Scene 29. *Long shot.* The boy, on the side of the cliff, stumbles and falls, plummeting down to the bottom of the cliff. (A dummy was used in this shot.)

Scene 30. *Close.* The ground spinning up. (The camera was lowered rapidly toward the ground.)

Scene 31. *Close.* The boy falls off the front porch steps, awakens from the dream and rubs his side. He then jumps up, mounts the porch and closes the book.

Scene 32. *Close.* Over the boy's shoulder to the book. The boy's hand rests in the center of the book. Then the boy slowly removes his hand from the book, revealing the words, *The End.*

The clinic

[Continued from page 411]

long, to be used to form the extension arms.

(2) 1 piece of strap iron, 3/16 in. thick by 1¼ in. wide by 3½ in. long, to be used for the extension of the base.

(3) 2 pieces of brass rod, ⅜ in. in diameter and 1 in. long, to act as bearings for the spindles that hold the reels.

(4) 2 No. 8-32 round head bolts, 1¼ in. long with a washer for each, to be used to fasten the extension arms to the projector.

(5) 1 No. ¼-20 bolt, 1 in. long, with a round head and a wing nut and washer to fit; this bolt is used on the stand extension piece.

"If you have no equipment for boring holes and tapping, I suggest that you get a machine shop to finish the pieces.

"In the two extension arm pieces (one half by two and three eighths inches), bore a hole with a No. 29 drill, three eighths of an inch from one end, and tap it with a No. 8-32 tap. From this hole, measure an inch and a half toward the other end and, at that place, drill a three eighths inch hole into which the brass bearing will fit. Through the cen-

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ter of each of the one inch pieces of brass (bearing) rod, bore a hole with a No. 2 drill. Place the bearing in the three eighths inch hole of the extension arm, so that one end of the bearing extends about one sixteenth of an inch beyond one of the surfaces of the strap iron. Tap the edge of the iron gently with a hammer, and it will make a friction tight joint between the bearing of brass and the strap iron.

"This process completes the extension arms unless you want to drill small holes in the brass bearing, to serve as oil holes. In the base extension piece, drill two holes with a quarter inch drill, each one five eighths of an inch from each end of the strap iron. That step finishes the base extension.

"In assembling, the first thing to do is to remove the spindles from the projector. *This step must be done carefully.* Secure the pulley wheel solidly in a vise, or by whatever means you have at hand; with a small nail set, gently drive the shaft loose from the pulley wheel. The pulley wheel is fastened on the shaft by a wedge rivet. Make certain that you do not secure the arm of the projector instead of the pulley wheel, or you may break the arm as you strike the shaft. Place these spindles in the new bearings on the extension arms (the pulley wheel farthest from the iron) and rerivet the pulley wheels to the shaft. Where the spindles have been removed from the projector arms, slip through the No. 8-32 bolts, with a washer next to the heads of the bolts, and screw them into the holes that have been tapped in the extension arms. Place the pulleys over the pulley wheels and see how a 400 foot reel aligns with the sprockets of the projector.

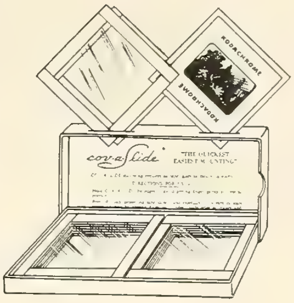
"Adjustments can be made by moving the brass bearing in the arm extension. The base extension is put in place, by unfastening the knob on the projector that connects the projector proper to the base. With this projector knob, fasten the iron extension to the projector proper. Place this assembly on the base and use the quarter inch, twenty thread bolt and wing nut to fasten the extension to the base of the projector. The regular knob is used as before, for the tilt adjustment.

"Should you ever desire to change your projector back to its original condition, you need only take the reel spindles out of the extension bearings, remove the extension arms and place the spindles back in their proper positions."

CARE IN LOADING

Modern films are so fast that you must handle them with great care when you load or unload the camera if you are to avoid fogging the roll. Load in a shaded place and, when you unload, be sure that the end leader is run off before you remove the film.

cov-a-Slide



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[Continued from page 400]

For this reason, all I can say is that I have merely made studies of the river. Each shot is intended to reveal something of its life. Assembled, these studies are a continuity mostly from the point of view intimated in the main title: *Old Man River: The Father of Waters in Varying Moods and Tenses.* The river itself—huge, sprawling, mostly monotonous—is revealed only in its essence. The pictures are not so much *of* it as *about* it. They have to do less with the great moving highway itself than with the men and implements that move upon it, and with the interests and engagements of men turning inward toward it from its banks.

All this sounds mysterious, but it is not, when you come right down to cases—to the "do's and don'ts," of which here are a few:

DO	DON'T
Get out on the river to make your pictures.	Try to make a river picture entirely from the bank.
Go aboard a boat that has work to do on the river.	Depend on wobbly pleasure launches or speed boats.
Stay aboard long enough to get the feel of things.	Expect one day's observations to reveal the river's life.
Film people as well as inanimate objects.	Push the button on mere landscapes.
Catch the river folk at work and when they are not looking.	Pose people unless it is absolutely necessary.
Get as close as you can without showing their tonsils.	Specialize in long shots — closeups usually are better.
Select significant action, which tells a story.	Shoot at random, without thought of continuity.
Vary your angles, from worm's eye to bird's eye.	Take everything with the same point of view and from the same spot.
Look for the little things, which often are better than the big ones.	Keep your camera in its case—keep it under your arm.
Use the fishing technique.	Quit until you have your shot.

All the foregoing assumes that we have already gone into action and are rolling along, which may or may not be so easy to arrange. (It took me two years to get to this point.)

There is no regular passenger service, although two old time packets are now taking round trippers on Mississippi River cruises and to various points on the Ohio and the Tennessee. They will do, if you cannot get on a towboat.

But towboats don't carry paying passengers—that is the big difficulty. And not everybody can enjoy the luxury of owning one! Still, with finesse, it is possible to get on the right terms with an owner, or a pilot, or an important shipper, or some sort of insider—and ultimately, with luck in the cards,to find yourself on the crew roster with some such rating as second assistant mess boy. Your duties probably will consist solely in serving Coca Cola to the captain.

Generally speaking, the accommodations are good, but you don't board a towboat for travel de luxe. The food is that of men who work with their hands. The second assistant mess boy's bunk is in an officer's stateroom. If the boat is new, as mine was, the bunk is a bed with a "Beauty-rest," and there are all the modern conveniences, particularly in the way of electrical appliances. But all such things are entirely beside the point. What you are here for is pictures, and plenty of them—which is what there are!

In the first place, every part of the steamboat, with its three or four decks, is accessible. So are the barges, with their wide guards and their broad cargo hatches. If there are a dozen or so of the barges, their combined area is something like half a city block, and it is not unusual for the jack staff on the bow of the forward barge to be a block and a half distance from the flagstaff on the towboat's stern. This fact means plenty of operating room and an infinite variety of angles from which to work. Another thing—you can, at any time, step off the boat (by hopping a barge) and still move along with it at any desired filming distance! Frequently, barges are hitched parallel with the towboat, which has the effect of building a convenient grandstand right around the center of activity.

If this situation does not offer you enough points of view from which to go at the puffing leviathan and the forever fascinating cataract at its stern (choose a paddle wheeler if you can), there is always a lifeboat which can be towed abreast of the wheel and usually a handy motorboat from which the whole ensemble may

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be viewed from any distance, from any angle and at any speed. (Try to think of any other conveyance that can so completely and obligingly submit to camera craft—in, on, over and around.)

But there are some very particular advantages, one of which invites a confession. I went aboard with a reasonably adequate set of "gadgets," including a tripod, for I am not one, I hope, whose movie making education is so incomplete as to leave me any longer in ignorance of the sins of a hand held camera. But—and here comes the confession—not once during the full week between St. Paul and Cairo did the tripod come out of its case! The reason—there was always a "tripod" where one was needed. Boat and barge furnished them in unlimited number. And, where some part of the deck structure could not be used as a camera rest, no tripod would have been practical anyway.

Another advantage, and one that was not fully appreciated until I saw my shots screened—the speed of the tow (from five to eight miles an hour) created for all pictures of shore and passing steamers an effect of pleasant slow motion. And, for many another scene aboard ship, this motion provided not a blurred and jittery background, but a majestic and leisurely panorama, lacking the stagger and flutter of the camera "pan."

Aloft in the pilot house, there is sometimes too much vibration, and on Diesel powered boats this sort of thing may become a nuisance, but the barges and lower decks of the steam craft are rock steady. Seldom is there anything but smooth water.

Daylight sufficiently illuminates many of the most important interiors, but next time I shall take flood bulbs and reflectors. I shall take along a projector, too, to reward the crew for its patient exposure to my snooping and to give some idea of what it is I am driving at in all those crazy scramblings over the tow.

From dawn to dusk was the tour of duty, with each day a different sunrise and a different sunset. Getting the right diaphragm on the morning mist (smoke from the pipe of Old Al, the mythological alligator king, who is at once the river's beneficient ruler and the doer of all its dirty work) was a challenge which even the light meter could not always successfully accept.

I made the camera follow the clock on the day's work and the day's nautical events. There was a good deal of duplication, for I wanted material enough, in the editing, to tell the complete story. For example, each day for seven days I followed some part of the operation of coaling ship, from fuel flat to point of delivery in the fire pits, with the result that, on the splicer, the process could be fitted together, complete, with appropriate closeups emphasizing the essential action.

Staging is out of the question in such a continuity as this. You have to get it while it is going. In fact, except for no more than half a dozen pictures involving personnel, there were no posed shots. Everything was taken exactly "as was," even such easily arranged matters as the blowing of the whistle.

The crew soon got used to having me around under foot, with the result that I took the members in action without their eyes on the camera, even in the extreme closeups. "Copey," sounding the lead over a sand bar above Cairo and singing out the depths with the ancient river chantey ("Mark Twain" —"Mark Thiree" — "Mark Twain a Quarter Less"), was oblivious of the moving shutter. "Dusty," the second mate, "throwing off them fore and aft lines," did it without realizing that he was being put in natural color in perfect pose. ("Check your head!"—"Get that cable ashore to a deadman"— "Stern line on the capstan!") My notebook was full of this sort of thing, ready made for titles.

But what about continuity? That was not worrying me very much. I was making sketches of a huge personality, and my present job was to miss no wrinkle, no contour, no revealing shadow or change of expression. If I had enough of these things, and the right ones, I knew that the continuity would be there when the film arrived on the editing table.

It was. But it was a Chinese puzzle when I first sat down to it. Would it not have been better to plan everything out in advance? Doubtless—if I had only known what to expect. Next time, maybe, but not now.

Well, I turned on my customary editing technique. After running off each film several times, to familiarize myself with it in general, I began to see fairly clearly what I had. Subject groupings suggested themselves. Then I made a complete descriptive index, assigning to each hundred foot reel and shot a number. Examples: II:13—oil smear; IV:20, lock hand in action.

The next step was to sort the shots into "families." There were perfectly obvious groupings—the locks and their operation; "ships that pass" (here a title grew up naturally); coaling ship; shore segments; barge angles and river ripples; the "chocolate" poured into the Mississippi's pot by the muddy Missouri ("too thin to cultivate, too thick, almost, to navigate"); fire drill, and all the separate and collective operations of running the tow. Everything that was worth anything at all ultimately fell into its place. As for the rest, I "chucked" it. If I have learned anything at all in fifteen years of movie making, it is how to throw away poor or meaningless film.

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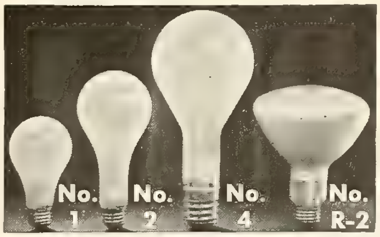

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When the cutting and snipping was done, there were around 200 pieces of numbered film ready for assembly. In the meantime, titles had been made, and it was the splicer's turn to act—merely a job "by the number."

But *Old Man River* is not merely the record of a tow trip. It is more ambitious than that. The first two 400 foot reels, for which the trip pictures furnish action material, contain setting and background keyed to the general theme. The main title is followed by a symbolical opening—shots of the Father of Waters statue that stands in the rotunda of the Minneapolis city hall. From here to the Falls of St. Anthony and its harbor is only a step, and there are steamboats 'round the bend.

Navigators divide the Mississippi into two main sections, the upper and the lower, with St. Louis at the dividing line. *Old Man River* as yet deals only with the upper river, which, with its newly completed $170,000,000 system of locks and dams and its superb bluff crowned valley, is the most scenic section.

But there is a prettier and a wholly different story to be filmed in the headwaters of the stream, stretching northward into Minnesota's Lake Itasca, and another even more romantic and historic picture yarn in the great tail of "Old Al" that twists through the cypresses of the South and lashes the salt waters of the Gulf.

This September, if my luck holds, I shall be operating on the lower river, from Cairo to N'Awleans.

Make it mysterious

[Continued from page 399]

time. Then I asked Mary to leave the scene. When I began shooting again, Helen went into action. When Mary was waved back into the picture later on, I had Helen 'freeze' again when I stopped the camera. Then I brought Mary back into the scene and started the camera and the action again. The use to which the stop motion idea can be put is unlimited."

The Veritable Beginner interrupted to say, "I saw a picture in color at the World's Fair, showing a family eating breakfast. The two children were late for school, so they were instantaneously whisked away from the table. The father was warned to leave for work, and he also promptly disappeared."

"Yes, I saw that too," Old Timer stated. "It was a good application of the trick."

"The second fundamental principle is based on shooting action pictures with the camera held upside down. What a variety of trick effects you can get with that idea! If you take the scene with the camera held upside down and then if, after the film is processed, you cut that scene out and splice it back in the picture right side up, all the action in that particular shot will be in reverse on the screen. The last frame that was filmed becomes the first frame to be projected.

"In that trick that I projected, did you notice that the magazine, which was lying on the ground, jumped up into my hands when I beckoned with my finger? All I did was to throw the magazine to the ground and then to crook my finger while my wife took the scene with the camera held upside down.

"When I edited the picture, I simply turned the strip of film end for end and spliced it in the regular way. That picture of the man jumping up to the top of the shed, which was seven feet high, was taken in the same way. He didn't jump up off the ground; he jumped down to the ground with his back to the camera; after he landed, he took a few steps backward. But he was filmed with the camera held upside down.

"The same idea is used in filming those diving scenes in which the diver comes back out of the water up to the springboard. However, if your projector has a reverse action feature, do not waste your film taking diving pictures upside down unless they fit in with your story. Just run your projector in reverse.

"Likewise, if you desire to give the audience the impression that you are taking pictures from the front of a railroad train, just shoot the scenes from the observation platform in the rear of the train, but hold the camera upside down and then, after the film is processed, splice the shot right side up.

"If you have an 8mm. camera, you must be very careful in taking action pictures upside down, because the 8mm. film has sprocket holes on only one side. Therefore, when you turn the shot end for end, it must be spliced shiny side of the film to shiny side, instead of shiny to dull as you ordinarily do. In the case of 8mm. reverse action shots, the position of the characters, objects, signs and so forth will be reversed; therefore, lettering will be illegible. You must focus the projector especially for an 8mm. reverse action shot.

"The third fundamental principle of movie camera tricks is based on the use of two or more exposures on one length of film. The results obtained in employing this device are most fascinating and satisfactory. There are innumerable scenes in which double exposure can be effectively used.

"The telephone scene you inquired about was done by double exposure. Likewise, so were the titles with the art backgrounds. In *The Magic Wand*, after it seemed that I disappeared from the beach chair, my wife asks me if I want to come back. The word "yes" appears on the beach chair where my head had been resting. This trick was also done by double exposure.

"To make a double exposure, it is necessary to wind back the film which has already been exposed and then to take another scene or title on the same length of film. Of course, if your camera does not have a wind back feature, and mine has not, you must go into a dark closet and rewind the film backward by hand, using only your sense of touch to guide you.

"Naturally, there are variations of double exposure. The familiar scene of a man talking to his supposed double or the shot of a man shaking hands with himself may be classed in the double exposure category. In these cases, after one side or half of the film has been exposed, the film is wound back, the exposed half is covered and the other side of the film is exposed in the second operation of the camera.

"To understand this effect, let us study the telephone scene mentioned earlier. In this scene, a separate single exposure was made on each half of a film strip, and the title was double exposed across both halves.

"First of all, the starting point on the film of the entire scene had to be determined, because, during the shooting, it was necessary to return to this starting point twice. As my camera does not contain a wind back feature, I had to go into a dark closet and, with a conductor's punch, nick a hole in the center of the frame that had just passed the film gate. This hole was my starting point.

"Next, I used a 'gadget' which I made out of a pillbox and a piece of black title board, as follows:

"First, I cut a hole in the bottom of the pillbox so that it would fit snugly over the lens. Then I cut a slit on the side of the box through which I inserted, vertically, a rectangular piece of black title board with straight cut edges. This title board lay flat against the lens opening, thereby blocking half of it. I then determined the center of the lens and brought the cardboard edge a little distance past that point, which left a little less than one half the lens uncovered. Next, I took a piece of white adhesive tape and blocked off one half of the viewer of the camera, corresponding to the side of the lens that was blocked off.

"With this setup, the first girl was then filmed. She was seated to the left of the camera. She went through the entire routine of taking up the receiver, giving the number to the operator, waiting for a short count of five for the other girl to answer at the other end of the wire and then began her conversation. At the conclusion of the action, she hung up the receiver and walked out of the scene.

"After filming this action, I read the footage indicator and then went into a dark clothes closet to wind back the film in the camera to the frame in which the hole had been punched. The 'gadget' on the camera lens was then turned around, thereby uncovering the other half of the lens area while covering the half which had previously been left uncovered. Likewise, the piece of adhesive tape on the viewer was transferred to the other side of the viewer's opening.

"The second girl was then filmed on the right side of the camera.

"Timing the action is very essential for double exposures of this type. Hence, the first girl repeated her routine out of camera range, so that the second girl could act in synchonism. You saw how nicely that worked out. The film was run through the camera twice, and the two girls were shot at different times, yet the action appeared to be simultaneous.

"In order to expose the titles, it was necessary to wind the film back a second time. The titles which appeared near the bottom of the scene were made with the aid of a small titler, the letters having been printed in white ink on black cardboard."

"Winding back the film is quite a job though, isn't it?" inquired the Veritable Beginner.

"Yes," admittted Old Timer. "You must be patient and unhurried when you do it. However, I have seen a title with eight exposures that were made on one length of 8mm. film. The fellow who produced the title had to wind back the film in his camera seven successive times in a darkroom, to do the job. Yet every shot was correctly placed in the final composite image, and the title was excellent. So, it can be done!"

How "Boomerang" was made

[Continued from page 398]

addition to the actual saving of film footage, the brief treatment lent drama and suspense to the opening scenes and got quickly down to business.

Forthwith, I discarded the footage that I had already shot, shelved my 8mm. camera for the time being and stuck to my typewriter until I had worked out a complete script, from the opening to the closing scene of the film. I edited and reedited the continuity over a period of several weeks, poring laboriously over some scenes, in order to get just the right effects.

The completed scenario contained such minute descriptions of action, settings, distance and camera angles that a stranger could easily have used it; and, without even stretching his imagination, he could have shot it exactly as I had originally visualized it. I think that this procedure is more effective than preparing a brief scene list.

To illustrate what I mean, consider

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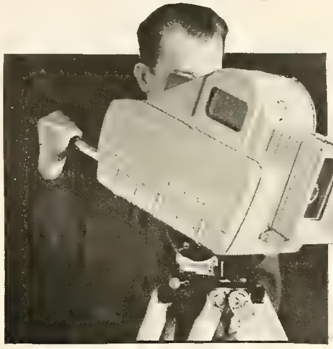

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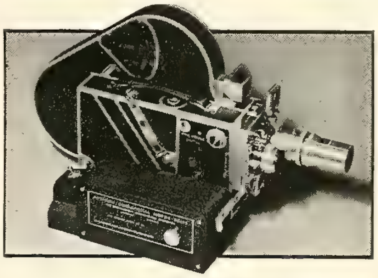

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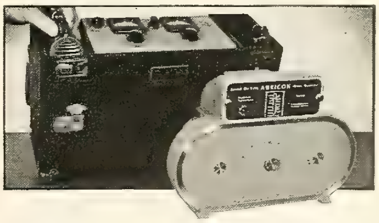

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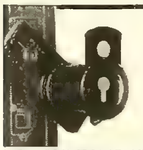

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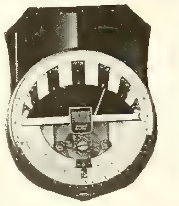

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the two following excerpts. The first is entirely too general. A dozen cameramen might get a dozen different conceptions of it.

Scene 1. A man walking down a railroad track.

Scene 2. The man stops beside the base of a switching tower and sits down.

Scene 3. He pulls a letter out of his pocket and reads it.

Scene 4. A closeup of the letter.

It is better to get as many details down on paper as possible, as follows.

Scene 1. *Long shot.* Shoot obliquely across a railroad track, an industrial plant in the background, a man in the foreground, walking the ties toward the camera. He is moving sluggishly, with a coat thrown over his left shoulder.

Scene 2. *Medium shot.* Shoot through the uprights of the switching tower. The man walks into the scene, stops, looks around, tosses his coat to the concrete base and seats himself with his back to the camera.

Scene 3. *Semi closeup.* The camera is at low level in front of the man. He is leaning forward, elbows on knees, unfolding the note. Get a good shot of his face covered with grime, smirking and bitter. As he reads the note, he lifts it up between his face and the camera, slowly shutting out the view of his face.

Scene 4. *Closeup.* Film the note over the man's left shoulder, getting in cheek and ear if possible. Allow time to read the note and then show the man's hands crumpling and tossing it out of the scene.

It is more tedious work to prepare a scenario on the basis of the second example, but this method is virtually foolproof. With a script prepared in this manner, you know exactly what kind of movie you are going to have before you have shot a single frame. You don't have to trust to your memory either, and that is pretty important to a cameraman when he is actually on the set. With exposure, lighting, direction and actual shooting to consider, it is easy to forget the original conception of a scene if details are omitted from the script.

In shooting my way through *Boomerang,* I learned that the amount I had saved in production time and actual film footage more than offset the effort that I had expended on preparation of a workable script. And I was very grateful to my friend who had reminded me of the functional differences between the mechanical and the creative phases of amateur movie production. They *do* exist and they *should be* observed.

In order to minimize the problems of casting and direction, as well as the problem of shooting, I tried to keep *Boomerang* on as simple a scale as possible. Previous tests revealed that Garth McMasters, a young friend of mine, could handle adequately the rôle of the laborer kidnaper; and since the whole idea had more or less been born because I wanted a vehicle to present the precocious talents of little four year old Shirley West, I had my two leading characters almost before I had my completed script. No other members of the cast were particularly important, for they appeared in very few scenes.

Thus, by concentrating almost exclusively on the kidnaper and his little victim and by bringing in the outside world's reaction to the crime only through newspaper headlines and teletype reports, I managed to refrain from involvement in complexity. I did not want my audience to be concerned with the plight of the parents or with the progress of the law enforcing agencies. I wanted the interest to be centered entirely around little Peggy Drake, to whom the flight became one grand adventure, and Bat Nelson, who was finding the taste of revenge pretty bitter. In that way, I believed that I could tell my story more simply and more effectively.

No amateur movies, in my opinion, should be more complex than the tools with which the amateur works. If he has every production facility imaginable at his command, well and good; he can launch a "super colossal." But, if he is operating on a limited budget, with nothing more than a camera, a tripod, an exposure meter and a couple of No. 2 flood bulbs in reflectors, he must find simple methods of getting the effects that he desires.

As for the mechanical side of the production, I employed few tricks which were not long ago standardized. For some of the transition shots between scenes, I used carefully measured footages of double exposure. For the sequences that were presumably shot after dark, I made use of deep blue tint. I immersed the processed film first in water and then in the dye solution. After the color had reached its maximum density, I rinsed the film in clear water, squeezed it with a wet chamois and hung it up to dry. Outdoor scenes, shot in speckled light and shadows, gave the appearance of having been exposed by moonlight. With sufficient dye, even the brightest daylight scene can be made to look as if it were filmed at night.

I suppose that there are always some amusing little side line stories behind the production of a movie. Here is the best one from *Boomerang.*

The dramatic high light of the picture occurs when Bat Nelson, the kidnaper, after having stolen a doll for his captive, staggers back to his hiding place, mortally wounded and covered with blood. When he falls — his face upon the grass—the child begins to cry heartbrokenly.

From the very beginning, we had

tried to prepare Shirley West, our four year old star, for this one big scene.

"Do you think you're going to be able to cry real tears?" I asked her time after time while we were at various location points.

"Sure, I can!" she would reply boastfully.

But, as the appointed day drew near, Shirley began to be haunted with strange misgivings and to dread being put to a test at which she might fail.

On the morning before we had planned to make the sequence, she personally called me by telephone, to say that she and her mother were going shopping that afternoon and she didn't believe that she would be able to work as planned. I was just about to take her seriously when her mother cut in on the wire and declared that neither she nor Shirley had any intention of shopping and that the excuse had been devised to avoid "that crying scene."

In order to get her to come, urgent persuasion was necessary, and little Shirley's aunt accompanied us on location that afternoon. We made ready for the scene. In a tattered shirt, his face dripping with a scarlet mixture of catsup and fruit coloring, McMasters stumbled through the woods and collapsed, crying desperately for Peggy.

With a good deal more camera consciousness and a good deal less ease than she had shown before, Shirley walked woodenly to the side of the wounded man, seated herself and looked back at us for approval.

"She's not any nearer tears than I am," I muttered to the aunt under my breath, sick over the fact that our big scene looked like a "flop."

"She will be!" came the retort, and then to her niece, "Shirley, that was terrible! I'm ashamed of you! Right now I'm taking back everything I've said about you. You're a *very* poor actress!"

Shirley needed no direction after that. Her deep brown eyes melted into tears and she fell into an orgy of childish hysterics. She was still sitting on the ground beside the prostrate McMasters, so I started the camera. The aunt kept up her scolding while I shifted positions for various angles.

We got our "big scene" all right, but I was afraid that we were finished for the day. Our little star seemed inconsolable.

"She'll be all right," the aunt assured me, and to the child again, "Shirley, that was wonderful! I knew you could do it! We're very, *very* proud of you for that scene!"

The tears stopped their flow and the big eyes beamed with delight. In no time at all, we had resumed shooting, and we worked all afternoon without a hitch.

That one scene remains the dramatic high light of the film. After every screening, somebody will exclaim, "Why, that child was actually crying! How do you make them do things like that?"

And I have to confess invariably that I don't know. You see, it has never been quite clear to me whether Shirley was sensitive and temperamental—or just a darned good actress!

Doctoring "documentaries"

[Continued from page 404]

ing night and day, with theodolites and things, he made maps of the whole country. He found out where all the roads went to, and designed new signposts on new principles. But conditions got worse instead of better. So many people knew the way that road accidents became very plentiful.

The A.A. stepped in. The R.A.C. stepped in. The L.C.C. stepped in. The Government stepped in. Everybody stepped in.

Today, great progress has been made in all directions. Road safety is increasing. So is the number of accidents.

Much has been done. but much remains to be done. We must all work together for democracy.

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From time immemorial men have devised places to put their rubbish. We first hear of dustbins in very early times. The ancient Romans used them. The vases and other receptacles in the British Museum have all been used as dustbins at one time or another.

In the Middle Ages, the art of disposal was largely forgotten. People threw their refuse out of the window. The cry of Gardy Loo (Gardez l'eau) was heard in the streets of Edinburgh until quite recently.

With the Industrial Revolution, the population increased. Great towns sprang up. Dustbins were not enough. When they were emptied, the rubbish accumulated in all directions.

Behind all this lay a great social problem. Our whole life depends on health. How were the masses of the people to be kept healthy, with all this rubbish lying about.

The scientist stepped in. Working night and day, he devised means of making rubbish heaps into football grounds. But conditions got worse instead of better. As the death rate was brought down, the population got bigger and bigger and the rubbish got more and more plentiful. Indeed the vast crowds left the football grounds in such a state that in many cases the scientists had to start all over again.

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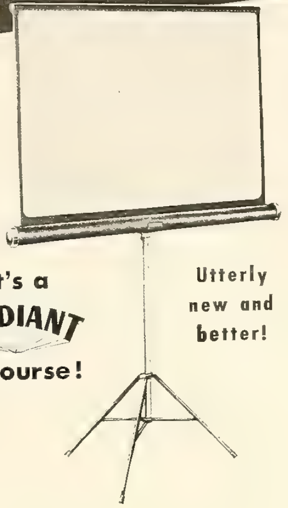

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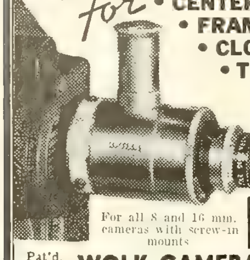

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Much has been done, but much remains to be done. We must all work together for democracy.

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General observations: In constructing documentary films in the shape of the above (a shape which has served us, with slight modifications, for many years) you workers in other countries would do well to bear certain considerations in mind. Some of these I shall now set down for your guidance.

(1) Be careful to have different photographs to illustrate different films. There will be a strong temptation, for instance, to use the same factory shots over and over again for the Industrial Revolution portion of various films. This temptation must be resisted, for if you give way it may well result in all your films being exactly the same.

(2) If you cannot think what picture to put with any particular part of the film, you will generally find it useful to use a piece of landscape. A landscape is good for "The Government stepped in", but it is equally good for "conditions got worse instead of better", or for "the population was increasing".

(3) There may be difficulties in finding a great social problem to go with certain of your subjects. In such cases, substitute "behind all this lies a great organisation", which will lead you into a sort of mixture of shots of men working, known as a "soup", which is always very good. You may make a similar soup for your scientists if you like.

(4) In general, you can practise finding great social problems in your spare time. If, for instance, you see a little child playing with soap bubbles, and looking as happy as an angel, stop and say to yourself "Behind that child is a great social problem." It is there, you know, if you can only think of it. Do the same when you see bees among flowers, or bevies of laughing young girls, or breezes in the corn, or horses at the gallop, or any of the other things that ordinary people are content to accept as the blessings of life.

These things may have a certain pictorial value. But what counts in "Documentary" is *breadth.* When you see the wind in the corn, ask yourself how many acres are under corn, and how many are under pasture. Think of the whole country. When you see a pretty girl, think of the whole population. If she smiles at you, think of some statistics, quick. When you see galloping horses, think of motor cars.

In time you will realize that there are great social problems behind everything. A few pages of German philosophy read last thing at night before turning in will assist your development.

(5) Of the actual making of the film, I haven't space to tell you much, but once you start work you will learn all about it in the course of a day or two.

You may find that when it is nearly done the film is stodgy and heavy, even though the subject itself is completely fascinating—say THE GOLD STANDARD. The remedy for this is a very simple one. Use plenty of "opticals." These include "mixes," "wipes," "soups," fades and dissolves. By the time you know the meaning of these terms you can call yourself a director without fear of contradiction. I explained "soup"—some people spell it "supe," but that is more or less an affectation. "Opticals" enable you to show two things at once and generally play around. They are quite easy—you just order them from the printer. On the other hand, they cost a lot of money, but the money is well spent if it makes the film less boring. In making documentaries, opticals are half the battle.

(6) Then there is the music and commentary. The rules here are simple. If the commentary is not very good, drown it with music. If the music is not very good, drown it with commentary. If neither is very good, drown them both with each other. Be careful to use very loud title music and end music. The public will be so impressed that they will scarcely notice what comes in between the title and the end.

(7) Finally—in the treatment of your films, *avoid monotony.* It need not *always* be the ancient Romans. Sometimes it can be the ancient Greeks. Similarly, you do not need to keep dragging in the British Museum all the time. Make it the Bodleian occasionally. You will find that a sequence of maps at some part or other in your films will help to give variety. Not every film of course. Say, two films in every three.

Well, I think that is all I have space for. Before I finish, however, let me once again emphasise the last point. Avoid monotony. People get very tired of seeing the same thing over and over again.

Try a telephoto!

[Continued from page 413]

magnification, and they are especially valuable in specialized subjects, such as nature study. They will give you close scenes of birds high in the trees or of animals that are too wild or too shy to be approached closely. These lenses are also useful when you are filming closeups of single blossoms or of insects.

There are, of course, many more special uses for these lenses of longer focal length, but they are not common to average filming.

We know that we must focus our regular lenses more carefully when we make closeups than when we are shooting long shots; since telephotos are giving us closeups, in effect, they must be focused very carefully. *A telephoto must never be set for "fixed focus."* It cannot be set at twenty five feet and used as fixed focus as can a regular lens.

The telephoto's focus should be set at the exact distance from camera to subject. A distance meter or range finder is helpful to those who cannot estimate distances readily.

Do not ever make the error that a friend of ours made. The salesman told her that a two inch lens, in effect, brought the subject half way toward the camera, as compared to her regular lens. So she focused on six feet when the subject was twelve feet away and on fifteen feet when the action she wanted was at a distance of thirty feet; of course, she spoiled every telephoto shot that she made.

I have previously compared telephotos with telescopes, and in this connection I might remind you that a slight jiggle when one looks through a telescope makes the scene bob about alarmingly. The same point is true of telephoto work. You should use a tripod on every telephoto shot. And we beg you—*do not "panoram" with a telephoto lens!* When the camera moves an inch, the scene, in effect on the screen, moves many feet, and the wobbly telephoto shot cannot fail to be ruined. I know that many persons will tell you that you can hold the camera steady enough without a tripod, but I am not inclined to suggest that you take chances when you may spoil valuable footage by doing so.

You may not be using filters for your average black and white filming, but I suggest that you buy a medium yellow filter to fit your telephoto, for a filter will increase the contrast of your telephoto shots and will improve the quality of the results in general. This advice does not apply to Kodachrome, of course.

By all means, get a good telephoto; it will increase your movie making pleasure a great deal—but, before you buy, know why.

Practical films

[Continued from page 401]

Harvey, Laennec, Lister, Koch and Ehrlich. Dr. Damiani has hidden the identity of his collaborators behind such mysterious names as Darra (producer), Orlando (screen play), Aurelius (sound effects), Rad (titles) and Saba (photographer and director). The body of the film shows the building of a much needed annex to the hospital. *That We May Live* was filmed in 16mm. color, and it runs about 1100 feet.

"Men of the Coast Guard"

A comprehensive film of Coast Guard training and activities has recently been produced by Willard Pictures for the Public Relations Division of the United States Coast Guard, under the direction of Commander Ellis Reed-Hill. This is the second film that Willard has done for the Coast Guard, the earlier one being concerned only with the Academy at New London, Conn. Produced in 35mm. but distributed in both 35mm. and 16mm., *Men of the Coast Guard* was directed by B. N. Skellie and was filmed by Norman G. Dyhrenfurth, assisted by Aldrich G. Bailey and Richard C. Green, cameramen of the Coast Guard. Mr. Skellie also wrote the script, while John Martin provided the running commentary. "One major problem," Willard Pictures writes, "was to coordinate the work of the two camera crews and, in many cases, to supervise them while they were shooting simultaneously on separate locations. In some cases, for very large interiors, the lighting equipment of both crews was combined." Two camera crews were needed because of the contract, which called for the government and the producer each to supply half the finished film. The film will be distributed generally; see the *Free Film Reviews* department in this number for details.

Amateur clubs

[Continued from page 407]

16mm. Kodachrome studies accompanied on disc, by Richard Wagner, of the Junior Chamber of Commerce; *Magic Mush*, by Eric M. Unmack, ACL, secretary of the neighboring Westwood Movie Club; *Golf Tournament of the Executives' Association*, by Anthony Klein; *Birth of a Kitten*, by Robert McCollister. The San Francisco club is now opening each meeting with a Question and Answer session which is proving popular among the members.

Louisville serves Although organized for just six months, the Louisville (Ky.) Movie Club—claimed as the first all color cine club in the country—has already completed a one reel, 16mm. film of smoke abatement measures for the city. Harold Rhodenbaugh, ACL, first president of the group, was in charge of the production, which was made with the collaboration of Curtis Webb, city director of research and a member of the mayor's smoke abatement committee. S. James Bialson, an officer of the Amateur Motion Picture Club of St. Louis, ACL, cooperated with the Louisville produc-

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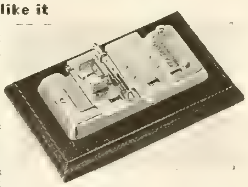

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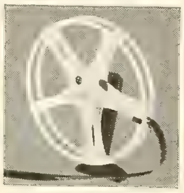

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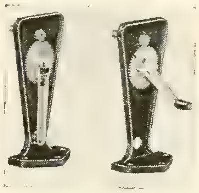

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tion group during a day long study of smoke control measures already in effect there. Other officers of the Louisville club are R. L. McGuire, first vicepresident; Frank Richterkessing, second vicepresident; Marjorie Moore, secretary treasurer.

Tulsa sees Members and guests of the Tulsa Am-Mo Club gathered recently in the Hotel Tulsa for a public screening of the contest award winning films submitted by the members in the group's late competition. These were *Wyoming*, by Robert Allen; *One Day in a Child's Life*, by J. B. Close; *Mexico*, by Ralph C. Crosley, ACL; *If Santa Stayed*, by Harry Roach; *Seals and Bears*, by J. C. Howard. Seen on the same program was *In The Beginning*, a Ten Best award winner from the League's Club Library. At late regular meetings, the club has presented *Common Mistakes and Their Correction*, from the Harmon Foundation; it has heard a review of this film by Mrs. Beulah C. Crosley and has heard an illustrated lecture on Alaska, by Dr. Lowell R. Laudon, of the University of Tulsa.

In Providence Ten members of the newly formed Providence Cine Club met recently at the home of Arthur M. Sharp, club secretary, for a meeting devoted to sound on disc recording. As members' films were screened, each of the ten made a one minute narrative recording followed by music. Further data regarding the monthly meetings, held on first Wednesdays, may be had from Mr. Sharp, at 1624 Smith Street, Providence, R. I.

Filters in Passaic Meeting in the local Y.M.C.A., members of the Passaic Cinema Club, in New Jersey, heard recently from Kenneth F. Space, ACL, the League's technical consultant, on the subject, *Filters and Their Uses*. Mr. Space illustrated his remarks on the yellow, red, green, haze and polarizing filters with a screening of *How To Use Filters*, the one reel instructional reel which he had produced earlier for the Harmon Foundation series, *You Can Make Good Movies*. Rounding out the program were presentations of *Fluffy*, *The Kitten*, a Ten Best award winner, and *If You Went To The Fair*, both by Mr. Space. At an earlier gathering of the club, Dr. J. Eugene Requa, ACL, presented a combination program of Kodachrome slides and motion pictures.

Westwood competes With thirteen entries, all on 8mm. film, the Westwood Movie Club, in San Francisco, recently completed its first annual contest for members' films. Two prizes were awarded in the black and white section and two in the color section, with a grand trophy for the best film of the contest. In order, the results were as follows: color—*Christmas Memories*, by Alma Weiser; *America in Flowers*, by Don Campbell; black and white—*Animal Croakers*, by E. A. Francke; *A Day at the Races*, by Mr. Campbell. The best in show trophy went to Mr. Francke's *Animal Croakers*, an amusing hunting skit interspersed with shots of animals taken at the Zoo.

M'pls. Eights show Featuring a nine by twelve foot screen image, thrown fifty six feet from projection booth to stage, the Minneapolis Octo Cine Guild recently presented its second annual Guest Screening before more than 300 persons gathered in the city's Y.W.C.A. Specially powered projectors, equipped with 750 watt bulbs and one and a half inch lenses, were used, under the direction of Allen Herber, of the local Eastman Kodak Stores. Among the films seen were *Octo Cine Pot Shots*, a compilation of topical material from the work of eleven club members; *Rx Elixir Invibalis*, by Dr. C. A. Lindahl; *A Bit of Colorful America*, by Fred Murphy. The last mentioned film was accompanied by Mr. Murphy with a specially recorded narrative, prepared on disc through the cooperation of M. N. Fleming, a club member and staff technician from the local radio station, WTCN.

Texas contest For the second successive year, the State Fair of Texas, to be held in Dallas from October 4 to 19, will offer to American amateur filmers the opportunities of a well planned movie making contest. Entries may be made on 8mm. or 16mm. film, in black and white or color, and may be accompanied with sound on disc if desired. They will be judged in two classes, the General Class (family, scenic, travel, sports, etc.) and the Special Class (propaganda and educational), with equal cash awards going to the first four places in each group. Additional achievement awards will be made to those films excelling in photography, planning, titling and sound. Entries, which should be addressed to the Movie Making Contest, State Fair of Texas, Dallas, Texas, must be received by October 1 and should be accompanied by a formal entry blank obtainable on application.

Miami ballots New officers, who will take over direction at the beginning of the coming club season, have been elected and announced by the Miami Movie Makers, in Florida, as follows: J. Mendelson, president; H. A. Rhoades, vicepresident; Irwin Gayle, treasurer; Mrs. H. A. Rhoades, corresponding secretary; Mrs. Lowry Hockett, recording secretary.

Closeups—What filmers are doing

Norman G. Anderson, who is connected with the Visual Education Service, of the University of Minnesota, in Minneapolis, writes to League headquarters to say that he is "very much in need of some shots of the Atlantic, breakers and all." They are for his personal pictures, not for the university's films, and should be in 16mm. color. Mr. Anderson states that he will gladly furnish the film and reasonable expenses to any seacoast reader who wants to offer his services.

That Biblical camel which had such difficulty in getting through the eye of a needle should have had a look at the 8mm. picture filmed by Merton E. Smith, ACL. Mr. Smith, who hails from Houston, Texas, has an entire reel of fascinating macrocosms, thus reversing the old rockpile order of making little ones out of big ones. Among the familiar minutiae which take on new interest when they are magnified by his enquiring long focus lenses are the head of a match, a one cent piece, a pencil point, a black ant and the human eye.

If, for any reason, you are planning to take a run down to Australia, you will want to get in touch with Noel Pearson, ACL, in Sydney, N.S.W. Mr. Pearson, who is a member of the flourishing Australian Amateur Cine Society of that city, has written generously to ACL headquarters as follows: "If any of your members are visiting this country at any time, I shall be only too pleased to introduce them to other movie enthusiasts and to take them along to our society's meetings." Drop us a note for Mr. Pearson's address, whenever you're ready to sail.

Ralph E. Gray, ACL, stopping by the League's office on one of his periodic visits north from Mexico City, brought us some slight news of his recent filming activities. Perhaps the most exciting was his account of the presentation by the National Geographic Society, in Washington, of his feature length 16mm. color film, *Mexican Moods.* The picture, which is a worthy successor to Mr. Gray's Maxim Award winning *Mexican Fiestas,* was screened by the Society before over 3700 persons, packed into Constitution Hall, and was accompanied with a lecture on Mexico by Luis Marden, the *Geographic's* expert on Central American countries. At a later, private gathering, Mr. Gray presented this film and others of Guatemala before an invitation audience which included Vicepresident Henry A. Wallace, John Collier, commissioner of the Office of Indian Affairs, and Nelson Rockefeller, coordinator of the Office of Inter American Relations.

When, the other day, William Glick, ACL, of New York City, called to find out if he could take pictures at West Point under the present conditions of national emergency, we had to admit that we didn't know. However, spurred on by our own out of dateness, we darned soon found out. Here's the current dope: picture taking, both at West Point and at all the many training camps, is facilitated by getting a permit in advance. These permits may be obtained on application, either in writing or in person, at your nearest Army Information Bureau. In New York City, it is located downtown, at 90 Church Street.

We don't want to start anything, but Mrs. Warner Seely, ACL, of Cleveland, Ohio, thinks that she has the family filming record of the League's director, H. Earl Hoover, ACL, beat to a frazzle. *Her* record, she announces with understandable pride, begins in 1931, it covers three children and sixteen 400 foot reels. Black and white emulsions were used until 1937, when color film took over for the duration. Mrs. Seely's most recent family filming job has been to comb through all sixteen reels for scenes of her eldest daughter. These scenes were then edited and titled in a motion picture announcement of the young lady's engagement, climaxed in the film with new footage as her fiancé presented the ring.

Charles Ferrie, jr., ACL

- **Charles Ferrie, Jr., ACL, now a draftee in Co. K, 47th Infantry, Fort Bragg, is continuing both 8mm. movie making and still photography at camp.**

As we suggested in this place some months ago, the war—and the draft—are bringing us many revealing changes of address for the League's contacts. But the most graphic to date went quietly through the office routine a few weeks ago. It was a request from England to change the mailing address of a Movie Makers subscriber. His new address now reads: *#39540 Flying Officer W. N. Lepine, R.A.F., British Prisoner of War #1129, Stalag Luft, Germany* . . . Thumbs Up, Skipper!

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News of the industry

[Continued from page 412]

A unique feature is the special construction which enables the lamp to be burned in an inverted position—that is, with its base up. Advantages claimed are more efficient operation of lamps and quick interchangeability.

The top of the lamp house has a hinged snap cover, which automatically breaks the electrical circuit as it is opened, so that lamps can be replaced with safety. A powerful cooling system, actuated by a motor, cools both slide and lamp house. When bulbs of different wattage are used, the cooling system automatically adjusts itself to the proper value needed. The projector may be used with three and one half, five and seven and one half inch focal length lenses, which are focused by a rack and pinion device. Lenses may be locked in focus. Prices and further details may be had from the manufacturer.

Blackout flash

A new type of flash bulb, created by the exigencies of the times, has been evolved by Wabash Photolamp Corporation, 335 Carroll Street, Brooklyn, N. Y. The new bulb is the Blackout Superflash, which makes possible instantaneous flash photography in total darkness with "invisible light." The result is achieved by coating the bulb with material which acts as an infra red filter. The light which passes through the filter is invisible to the eye, but it will affect infra red sensitive film in the camera and thus produce an exposure. The lamp can be used with any type of reflector, but special infra red flash reflectors have been developed by equipment manufacturers, and they are now available. Since infra red rays are invisible, the camera must be focused for visible rays, which do not focus at the same point as do infra red. Hence, a slight focusing correction must be made when one takes pictures in this manner. The new lamp lists at sixty cents.

New Franklin items

A new line of movie accessories is now offered by the Franklin Photographic Industries, 223 West Erie Street, Chicago. These items include a new type of projection reel for 8mm. and 16mm., a new splicer and a geared rewind. The Franklin reel makes threading easy, through the incorporation of a spring clip by means of which the end of the film may be quickly and easily attached to the hub.

The outstanding feature of the new splicer is its ability to cut and splice the film in a single operation. It will work with 8mm. or 16mm. silent and sound film. The geared rewind has a clutch arrangement by which the reel spindle may be disengaged. These products were designed by Leo Frankel, a European engineer of long experience in movie equipment fields abroad.

HiTone screen, new cabinet type of cine screen is glass beaded

HiTone

A new cabinet type projection screen that is at once inexpensive and efficient makes its appearance this month. This screen is the HiTone, made by the HiTone Screen Company, 29 West 34th Street, New York City. The projection surface is a thirty by forty inch glass bead type, and it rolls compactly within an alligator finish case when it is not in use. The screen is easily and quickly erected, and it remains taut through the action of rigid arms, which come automatically into place. Brass fittings and lock round out the appearance of the case. The list price of the new HiTone is $7.95.

Kodak Medalist

A new, versatile camera for "stills," the Kodak Medalist, has been announced by the Eastman Kodak Company, Rochester, N. Y. The new de luxe instrument will take 620 roll film, and it can be easily adapted for use with cut film, packs and plates. All the refinements, precision and flexibility usually associated with the most expensive miniature cameras have been incorporated in the Medalist.

The picture size is two and a quarter by three and a quarter inches, and the lens is a newly designed Kodak Ektar of 100 inches focal length. All interior glass surfaces are treated to reduce internal reflection, and the new objective is said to have exceptional light transmission and superior definition.

The shutter is a Kodak Supermatic with speeds ranging from one to 1/400 of a second. The lens speed is *f*/3.5. The camera has a built in delayed exposure mechanism, cable release socket and flash synchronization mechanism. Built into the top is a coupled depth of field scale, which indicates field depth at any point at which the lens is focused. The Medalist has a split field range finder, directly connected with the lens.

The range finder eyepiece is so near the regular finder sight that either may be observed, simply by rolling the eye in the right direction. The view finder gives parallax correction automatically. For loading, the back can be opened either from right or left or it may be removed entirely. Accidental double exposure is prevented by the action of winding the film, which automatically sets the shutter. However, the shutter may be set manually, if desired. An exposure counter is provided, and an index dial may be set to show the type of film being used.

An accessory back is available for cut film, packs and plates; this item sells for $18.50. The camera can be converted into an enlarger by the use of other accessories. The basic cost of the Kodak Medalist, without accessories, is $165.

G-M photocell meter

Those who are interested in the acquisition of a real photoelectric exposure meter at a relatively low price should investigate the instrument made by G-M Laboratories, Inc., 4306 North Knox Avenue, Chicago. Compact and accurate in construction, the G-M exposure meter is easy to handle and to read. Its price is $8.75, and it is available through photographic dealers.

Univex makes film in U. S.

A new plant which houses technical research and manufacturing facilities for coating photographic emulsion on film and other bases has just been completed by Universal Camera Corporation of New York City. The new production center is located at Williamstown, Mass.

New Castle programs

Recently released, the list of Castle Film subjects planned for fall and winter offerings to 8mm. and 16mm. silent and sound projectionists reveals a wealth of material for home screenings.

Notable among these is a new series known as *Adventure Parade*, depicting the lives and adventures of men on far away missions in strange places.

Among the six new films to be released in September are included *Arctic Thrills* and *The Chimp's Adventure*. The former delivers a thrilling cinematic account of a polar bear hunt in which, amid the vicissitudes of the frozen North, trackers converge on the unsuspecting white giants until they are fairly encircled by boats and lassoes.

In the latter film, *The Chimp's Adventure*, instead of man exploring the jungles, a chimpanzee invades civilization. His exploits in a man made environment provide a new experience in laughter.

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■ LIKE new: MOVIKON 16mm., *f*/1.4, coupled range finder, case, accessories, list $425.00, sale $300.00; Auditorium Filmosound, new demonstrator, 1200 watt, adjustable slit, 50 watt amplifier, monitor speaker, list $822.00, sale $650.00; Academy Filmosound, excellent, $200.00; Master Filmosound, good, $275.00; EK 2½" *f*/2.7 with C mount adapter, $48.00; Perfex 8mm. turret magazine, $40.00; Leitz rangefinder, $8.50; 3-FR 16mm. action editors, $5.00 ea.; Speed Graphic 2¼ x 3¼, rangefinder, gun, case, adapters, $115.00; Academy Filmosound monitor speaker, $28.00; Brush crystal microphone, $18.50; Turner dynamic microphone and stand, $22.50. EQUIPMENT BOUGHT, SOLD AND TRADED. MOVIE MAKERS MART, 1771 East 12th St., Cleveland, Ohio.

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*All still Kodachrome 828 and 135, when exposed in 28-mm. by 40-mm. and 24-mm. by 36-mm. picture sizes, respectively, is returned in the form of individual Kodaslides ready for projection, unless otherwise specified by the customer.

Color WIT
YOUR MINIATURE CAME
HOME MOVIES
the Easy Eastman Way

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

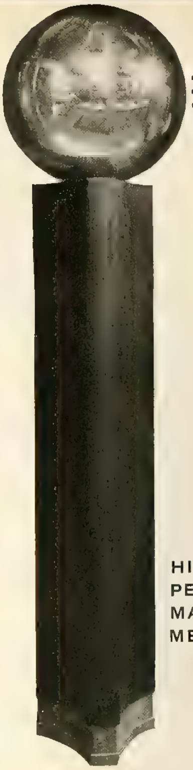
OCTOBER, 1941

25c

YOUR LAST CHANCE FOR THE

1941 HIRAM PERCY MAXIM MEMORIAL AWARD

The selection for 1941 closes October 15 at five o'clock!



HIRAM
PERCY
MAXIM
MEMORIAL

The Hiram Percy Maxim Award is offered for the best picture in the General Class of MOVIE MAKERS annual selection of the Ten Best Non Theatrical Films. It carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of . . . **$100.**

Every movie maker has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, submit a film for consideration for . . .

MOVIE MAKERS

Ten Best Non Theatrical Films of 1941

THE judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1941 Ten Best and the Hiram Percy Maxim Award!

Five o'clock, October 15, is the deadline for 1941!

Send the Certificate Below With Each Film That You Submit

Place ....

Date ....

I, ... (name)

certify that:

1. I have received compensation from a client for
2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1941,

a motion picture made by me entitled:

.... (name of film)

(signature) ....

the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of MOVIE MAKERS from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker can send one or more entries.

League members' films sent for review earlier in the year, and subsequently edited, titled, or otherwise improved, should be submitted again for final consideration.

Send your entries to MOVIE MAKERS so that they will arrive before five o'clock, October 15, and accompany them with the entry form, filled in and signed.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the maker of the picture that the staff of MOVIE MAKERS considers as the best all around film of the eight that place in the *General Class* of the Ten Best.

Rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 15, is the deadline. All films to be considered for 1941 Ten Best and the Maxim Award must reach MOVIE MAKERS office, at 420 Lexington Avenue, New York, N. Y., before that time.

2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate below must be provided for each film that is to be considered in the final selection. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of MOVIE MAKERS for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1941, before five o'clock.

5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.

6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).

7. Entries are welcome from movie makers outside the United States, but these must be on film stock manufactured in the United States.

8. Phonograph records for musical accompaniments cannot be received from outside the United States. Phonograph records can be submitted with films sent from within the United States, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.

10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 2, because of the last minute rush.

11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of MOVIE MAKERS, and the judges will decline to discuss their decisions, after they are made.

12. The competition for placement in MOVIE MAKERS Ten Best Non Theatrical Films of 1941 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody anywhere, subject to the provisions of these rules.

MOVIE MAKERS, 420 Lexington Avenue, New York, N. Y.

NOW FOR THE FIRST TIME IN HOME MOVIE HISTORY!

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"Portrait of An Old Woman," taken in China by Francis Wu, A.R.P.S., of Hong Kong, China, has hung in:
8th Detroit Int. Salon, 1939
Photographic Society of America, 1940 Int. Salon
London Salon, 1939
Iowa State Fair Int. Salon, 1940
Paris 34th Int. Salon, 1939
Victorian Int. Salon, 1939
Germany Int. Salon, 1939
Amsterdam Int. Salon, 1939
Canadian 6th Int. Salon, 1939
Jugoslavia 7th Int. Salon, 1939
Spain 15th Int. Salon, 1939
Marshall Field 3rd Int. Salon, 1939
Fifth prize in Camera-Craft Monthly Competition, 1939
Roll of Honor in Springfield Int. Salon, 1940
Rochester 5th Int. Salon, 1940
2nd Springfield Int. Salon, 1940
5th Des Moines Int. Salon, 1940
Norfolk 3rd Int. Salon, 1940
Wilmington 7th Int. Salon, 1940
First All China Exhibition, 1939
P. P. A. 7th Int. Salon, 1940
Milwaukee 7th Int. Salon, 1940
Vancouver 1st Int. Salon, 1940
Wilkes-Barre 2nd Int. Salon, 1940
Amateur Photographic Competition, London, 2nd prize, 1939
Boston Nature Int. Salon, 1940
Francis Wu says . . . "All my exhibition and competition works are enlarged through a 5 inch f4.5 Wollensak enlarging lens." Improve your photography with a Wollensak.

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MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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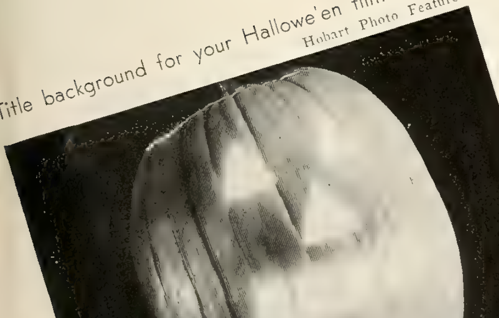

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CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of Movie Makers with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

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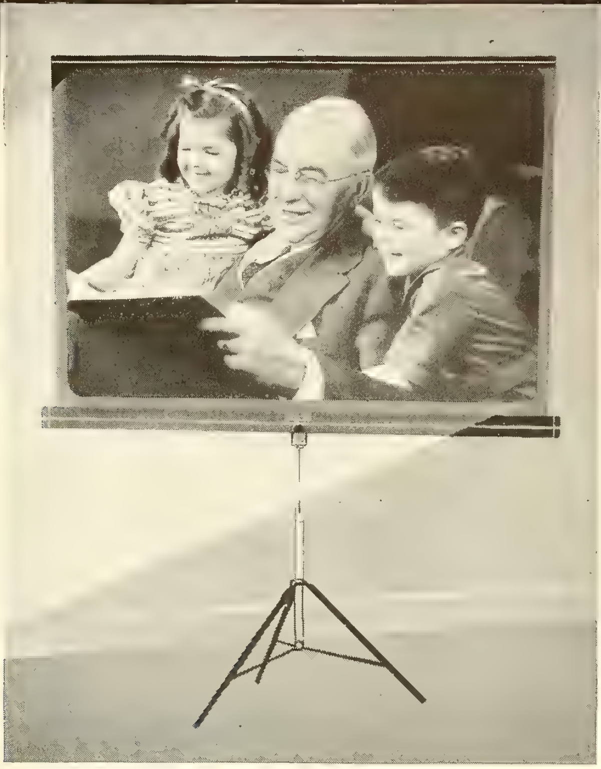

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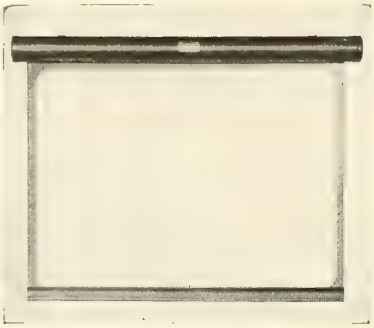

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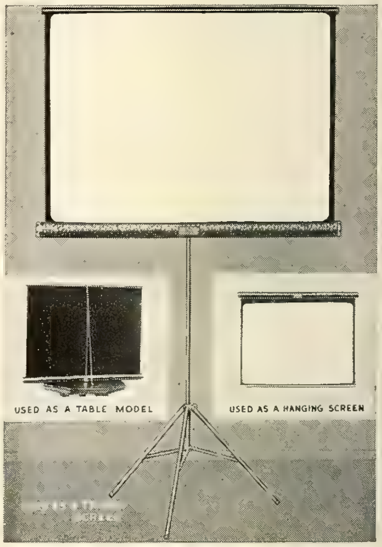

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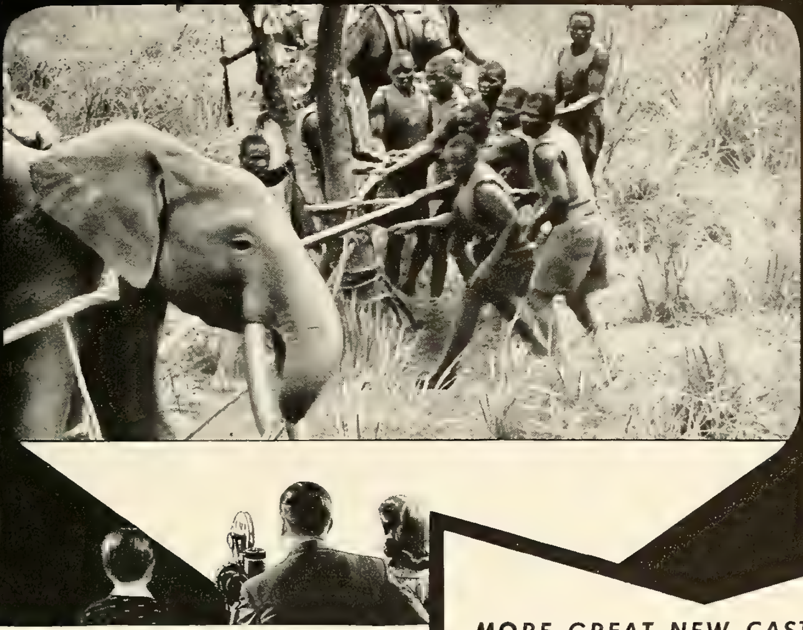

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FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

LATEST RELEASES

Strength of the Hills, 1 reel, 981 feet, 16mm. and 35mm. sound on film, black and white; produced by the U. S. Department of Agriculture.

OFFERED TO: groups.

AVAILABLE FROM: Chief, Motion Pictures, U. S. Department of Agriculture, Washington, D. C.

Strength of the Hills, filmed in the hill country of the lower Ohio and the Ozark Mountains, tells how the forests have always played an important part in the support of community life. These God fearing people have come to realize that the strength of the hill country lies in its farms and forests. The film also shows the need for reforestation and for the proper proportion of cultivated land, pasture acreage and timberland.

EDUCATOR'S COMMENT: This film could be used in elementary and junior high schools for classes studying conservation.—*E.D.C.*

Now Is the Time, 3 reels, 16mm. and 35mm. sound on film; produced by Sound Masters, Inc.

OFFERED TO: groups.

AVAILABLE FROM: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

Now Is the Time dramatically portrays the might of American industry as it is being geared to the huge task of building an impregnable defense for America. The story of industrial genius being turned to mass production of technical instruments of modern warfare is told in scenes of actual production in thirty five different General Motors plants. The objects manufactured range from the famous Allison liquid cooled airplane engine to machine guns, artillery firing control mechanisms, army trucks, shells, bomber assemblies and Diesel engines for submarines.

EDUCATOR'S COMMENT: This film is usable in trade schools or in junior and senior high schools for groups studying national defense or the motor industry. —*E.D.C.*

Highway Bound, 1 reel, 400 feet, 16mm. sound on film, black and white; produced by Wilding Picture Productions, Inc.

OFFERED TO: groups and individuals.

AVAILABLE FROM: Motion Picture Department, Dodge Division, Chrysler Corporation, Detroit, Mich.

Highway Bound tells the inside story of building highway carriers in the "largest truck plant in the world." All the processes of truck manufacture are shown, from the drafting room to the finished truck rolling off the assembly line. The many rigorous tests of durability are also depicted in this film.

EDUCATOR'S COMMENT: This film is useful in trade schools for classes interested in car manufacture. It can also be used for classes from 4th to 9th grades studying transportation or the motor industry.—*E.D.C.*

WaterFOG—Master of Fire, 4 reels, 1471 feet, 16mm. sound on film, color; produced by Worcester Film Corporation.

OFFERED TO: groups only.

AVAILABLE FROM: J. J. Ryan, Manager, Advertising and Sales Promotion, Rockwood Sprinkler Company, Worcester, Mass.

WaterFOG portrays the use of this product in extinguishing fires in flammable liquids and materials, such as fuel oil, spirits, kerosene, gasoline and so forth. WaterFOG is created by the impingement of two streams of water, which breaks the water into fine fog, furnishing an effective method of extinguishing all types of fires, especially difficult ones in the flammable liquids. The film shows various types of fires and how they may be extinguished by both WaterFOG fixed piping installations and WaterFOG portable equipment.

RECENT RELEASES

The Parade of Champions, 1½ reels, 600 feet, 16mm. sound on film, black and white.

OFFERED TO: groups and schools.

AVAILABLE FROM: Castle Films, Inc., 30 Rockefeller Plaza, New York, N. Y.; Field Building, Chicago, Ill.; Russ Building, San Francisco, Calif.

The Parade of Champions shows that, although not all boys and girls can be champions in sports, they can all drive a car like a champion. In driving a car —just as in any game or sport—a boy or girl must have the proper attitude, must be alert, must think and must have the desire to do the job well. Grantland Rice, noted sports authority, calls champions from every field of sport before the camera, to illustrate his points.

EDUCATOR'S COMMENT: This safety film has real appeal for high school and all adult groups.—*E.D.C.*

The All-American Way, 1 reel, 1200 feet, 16mm. (also 3 reels, 35mm.) sound on film, black and white; produced by Wilding Picture Productions, Inc.

OFFERED TO: groups.

AVAILABLE FROM: John F. Gillespie, Chicago Tribune Public Service Office, 1 South Dearborn Street, Chicago, Ill.

The All-American Way carries the spectator through the whole range of the *Tribune* sports promotions. There are shots of the Silver Skates, to start the calendar in January, then the Golden Gloves boxing competition and the first major league All Star baseball game are presented. The climax comes with exciting scenes of the 1940 football game between the College All Stars and the Green Bay Packers. The fly casters, the golf schools, the interscholastic regatta, the swimming meet all come into view.

EDUCATOR'S COMMENT: This film could be used in the Midwestern area, not too far from Chicago, to stimulate interest in these contests.—*E.D.C.*

Colorado — Vacationland Supreme, 800 feet, 16mm. sound on film or silent, color; produced by Rock Island Lines.

OFFERED TO: groups and individuals.

AVAILABLE FROM: T. J. O'Shaughnessy, assistant, Executive Department, Rock Island Lines, Room 917, LaSalle Street Station, Chicago, Ill.

Colorado—Vacationland Supreme is a travel film showing the most famous places in Colorado. The imaginary trip begins with a Rock Island train taking its passengers to Denver. The following are some of the spots shown in color: Royal Gorge, Colorado Springs, Pike's Peak, Garden of the Gods, Manitou, Rocky Mountain National Park and Estes Park.

EDUCATOR'S COMMENT: All classes studying the scenic wonders of Colorado and the West will want to see this film, one of the loveliest pictures of the year. It is both highly instructive and entertaining.—*E.D.C.*

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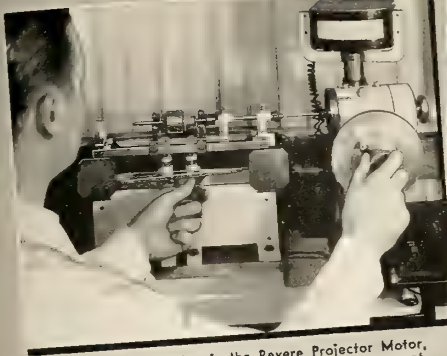

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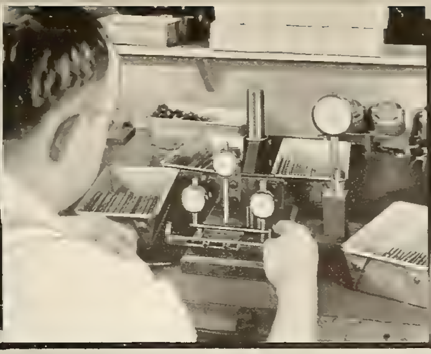
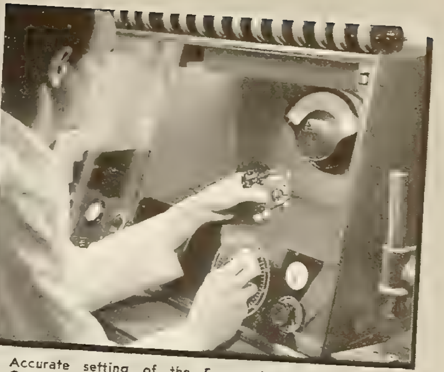


Revere spindles are inspected with micrometer gauges and must not vary more than .0025 of an inch.



Accurate setting of the 5 speeds of the Revere Camera is determined by synchronizing the shutter with the stroboscope.

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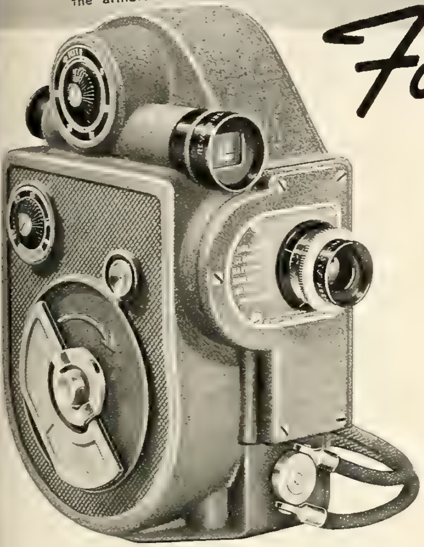

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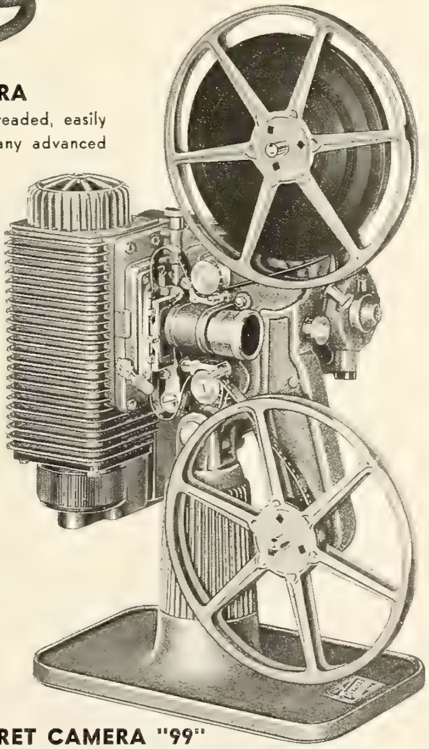

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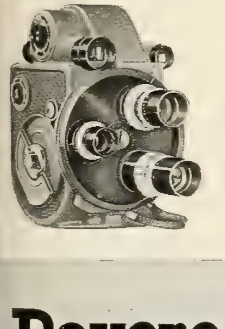

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This camera has a built-in positive lens-aligning turret head for 3 screw-type lenses and an extra optical view finder for use with telephoto lenses. Provides for instant change of lens position. Mechanical features are the same as in the Model 88. Complete with one Wollensak 12.5 mm. F 2.5 lens...**$65.00**

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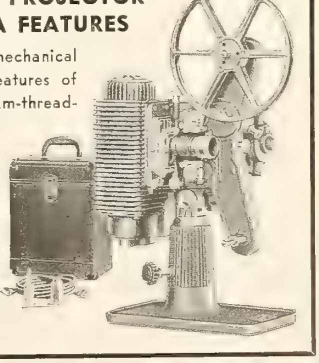

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Closeups — What filmers are doing

You don't make movies for long without meeting that uncanny frustration which sometimes seems to haunt your finest efforts — brilliant skies on workdays, cloudy skies on week ends; a swell subject as you set up for taking, a vanished subject when you're ready. You know the kind of thing we mean. But, for our money, it remained for Frederick G. Beach, ACL, formerly of the League staff, to report the most obviously malevolent gesture by Mother Nature yet to be encountered.

Mr. Beach, in his capacity as cinematographer for the New York Central Railroad, had set up his camera along the Central's main line down the Hudson. The shot was to be a striking composition in action, as one of their crack limiteds rolled majestically around a long curve flanking the river. He had waited weeks for good weather, and the sun was brilliant in a cloud flecked sky. Even now he could hear the train approaching. He reached for the starting button, glued his eyes on the far curve. Then, just preceding the streamlined beauty of the great locomotive, the shadow of a cloud rolled slowly toward him along the track. Fifty yards ahead of the pounding engine streamed bright sunlight. A hundred yards behind the unrolling train, the rails gleamed. Within the advancing shadow moved the train. . . . And, a week later, exactly the same thing happened all over again!

Ernesto Pacheco, ACL, of Mexico City, is in the "swap or shoot to order" market for 8mm. black and white footage of a number of cities in the Southern United States. Misinformed, preceding a recent trip north, that his own filming would have to be inspected and censored, he now wishes a single camera roll each of the following communities: San Antonio, Houston, Galveston, Baton Rouge and New Orleans. He offers to pay for the film used or to swap corresponding footage of scenes you may want in Mexico. Write to him directly at Via Carranza No. 53-9, Mexico, D. F.

Marvin A. Riley, jr., ACL, is another movie maker in the market for special film footage. Although his subjects seem a bit grisly *per se*, they are to be used for good purpose, in a projected film on highway safety for the State of New Jersey. Here's the listing, all in 16mm. Kodachrome: the *Morro Castle* wreck, September, 1934; the *Mohawk* wreck, January, 1935; Mississippi River floods, January, 1937; the New England hurricane, September, 1938; train wrecks at Miles City, Mont., Little Falls, N. Y., and Cuyahoga Falls, Ohio; a factory fire in Camden, N. J., 1940. Mr. Riley will purchase usable footage outright at a good price; address him in care of the State Highway Department, Trenton, N. J.

From Natal, in South Africa, comes the report of John W. McKenzie, ACL, that already he has raised more than a thousand dollars for war funds, with screenings of his 1000 foot color film of Rhodesia. Mr. McKenzie, who lives at Sea Park on the South Coast, has gone in heavily for double turntable accompaniment, having put together an outfit from the League's design and having purchased the majority of the "mood records" suggested in our recent booklet. He is busy now building the entire outfit into a projection room.

At the exact time you read this—since we have been repeatedly assured that everybody turns at once to this column —there will be just fifteen days until the closing of the Ten Best contest. Just fifteen days in which to submit your bid for fame in this oldest and most honored competition in the world of amateur movies. Don't hesitate; don't hang back; and *don't* be humble! You positively do not need a feature length film or a super feature camera in order to win a place. Here are some facts and figures from last year which may reassure you.

Of the ten top places in the contest, four were taken by 8mm. pictures. Three of these four films ran 200 feet or less. *And one of these three took the Hiram Percy Maxim Award*, supreme honor in all amateur movies. Further, among the twelve pictures winning Honorable Mention, five were on 8mm. stock —a prize winning average of forty percent in the Ten Best and forty one percent in the Honorable Mention categories. . . . Since 8mm. films comprised only thirty six percent of the total footage submitted in the entire competition, you can see that simple equipment really has no bearing on the results. In the last analysis, it's still YOU that counts.

Morton H. Read, ACL, of Springfield, Mass., dropped in the other day with a new films that he wanted us to see in the contest. Afterward, as he was leaving, we took occasion to refer to the actual Maxim Memorial installed at headquarters, and for a few moments we all spoke of Mr. Maxim's strong feelings on the human value of hobbies. Perhaps a week later, we heard from Mr. Read in part as follows: "I have been thinking about Maxim's ideal of fellowship through hobbies, and find almost unbelievable the number of friends we have made in movie making. Maybe if those chaps across the water were dyed in the wool movie fans there wouldn't be any war. I'll bet it would work better than a League of Nations, at that."

CINE LITERACY

LITERACY is a word that, in the Twentieth Century, covers a fairly wide territory, because the emphasis upon its earlier meaning—the capacity to read the letters of the alphabet, when they are combined into words—has faded, for so many more persons now can read.

To be literate, today, is to be able to grasp more than the written word. Literacy is the faculty of getting implications and overtones from written statements, and it calls for a background of understanding that is broader than the statement which is read. Literacy assumes the ability to read whatever is written, as a matter of course. It is not so concerned with the tools of expression as with the expression itself.

In movie making, this Twentieth Century literacy has not become so general as we might wish it to be. Too great emphasis is still placed upon the tools, and the work that the tools are to accomplish is not always recognized as the really important factor of any filming enterprise.

To be sure, the tools are very interesting. To accumulate statistics and scientific information about the working of lenses is, of itself, a pursuit that brings real satisfaction to the student. But it is easy to lose the outline of the cine forest because we see only the scientific trees in it. Our will to create fine pictures can be dulled by a kind of housekeeping attitude, which makes us gather, sort, tabulate and store away information that is of little real value to our movie making, but that tickles our vanity. We have not yet done the things that could be done, but we certainly have all the data necessary to do them.

Admirable as this urge to assemble and store may be, it is not cine literacy. It is on a par with the capacity of a child to recognize letters and words, when he sees them on the printed page. Knowing an optical B from a Bull's foot is a step on the path of movie education, but it is not real literacy.

The literate filmer learns enough statistical facts to serve his purpose, or he knows where to find the facts readily, when he has need of them. His attitude toward competent camera handling is a kind of "if so, what?" He is not long held by discussions about the minutiae of filming technique, unless he has immediate use for some particular bit of information. He has already gone on to the implications and overtones of the wonder of cinematography. His concern is with the question of what he will do with it.

From those who have cine literacy come the Ten Best films and those pictures that are in demand for showing wherever 16mm. hobbyists get together. Their makers have seen around and behind the fact of filming and they have found the vast territory of creative work, which uses filming as a tool. They are modern cine literates.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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Amateur Cinema League offices are open from
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Whe

PRINCET
Williams R
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Pass Top Jeffs

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Carola Gregor from Monkmeyer

16mm. scenes by John C. Jay, jr., ACL

Meisel from Monkmeyer

ou film the campus

Colleges are great movie subjects and they are easy to film

JOHN C. JAY, jr., ACL

A LETTER turns up from your college alumni association. You eye it suspiciously. "Annual alumni dinner, Chicago district." Hmph! Old stuff, but what's this? "A feature length color movie will be shown of life at Whoosis." You go.

You go, and ten to one you have the thrill of your life, living over again those college days, feeling the smack of a good tackle once more, the excitement of the crowd; remembering those fraternity "bull sessions," that early morning class, those whirlwind week ends; but, most of all, refreshing your memory with the beauty of your old campus, now gloriously recreated for the first time in full color. Funny, you had never really appreciated it before, you mutter, as scarlet foliage, framing your chapel tower, gives way to fluffy crystal snow and then buds into the greenery of spring. . . .

Colleges are just awakening to the double barreled value of motion pictures. I say double barreled because they work from both ends towards the middle. They arouse interest in prospective students and their fathers, and they revive interest in the apathetic "old grads" now living far from their old campus. There is no better alumni tonic than a corking good color movie.

To make such a film is surprisingly easy. It can be shot by a student in residence, by a member of the faculty, or even by an outsider, if he is willing to make several trips to the campus.

But it is the "old grad" who can make the best movie of his alma mater. He is familiar with the scenes and traditions that are to be recreated on film; he knows his way about and he has a perspective on the whole campus.

If you are moved to make a movie of your own college or university, don't hesitate for fear that your camera activities will not be welcome. The alumni secretary will open his arms, and whatever scenes that you want to catch will be yours with the minimum of trouble on your part.

It would be generous to donate a print of the whole or of a part of your movie to the college, of course. But, if you are willing to show the picture to an alumni meeting or two in your own district, you will do enough for your alma mater to justify any cooperation that you might ask. And, I promise you, you will never have a more appreciative audience.

Of course, you can make the picture ambitious or brief; you can feature sports or you can emphasize scenery, depending upon your interests. You can get a picture on one week end visit, but you will do much better if you plan on five or six trips, spread out during the seasons.

Here are suggestions that are based on fairly complete treatments of college life. Abbreviate them, if you wish, or go the whole way, if you can. In any case, get a beautiful beginning and a good ending—which should be easy with all the scenery and sports, available at any campus. Then present your film with recordings of your college songs, and you will be the star of your alumni club.

You may decide to follow one student through the course of his college career—his studies, his sports, his extra curricular life. This treatment gives excellent continuity, especially useful in the case of a large college or university.

Naturally, care must be taken in casting the local hero. He must be "typical"— no mean feat. He must be attractive without being a "glamour boy"; he should be a good athlete and an intelligent actor, all at the same time. For, despite the fact that the entire film will be a record of him in perfectly natural activities, he will have to use all his acting ability to create this effect. And it is not always easy.

In the case of a small college, especially one that is located in the country, I found that a better theme is to make use of the seasons as a source of continuity. This treatment is particularly suitable, since so much of college life is lived out of doors. By concentrating not on one individual, but on the whole campus, I was able to present a complete picture of the "small college" that is so typical of New England.

At this college, over two thirds of the student body played on one or more of the varsity teams, and I showed almost all the sports throughout the seasons, whereas if I had followed one student's career, the audience would have seen only what that one boy was able to do. And, since the small student body made the college a more integrated unit, I could show, at one time or another, practically the whole college at work and at play, giving the film a warm feeling of solidarity and friendship.

In any case, it is wise to follow the natural course of the year in planning your scenario. You might open the film with graduation exercises in the spring, which make a beautiful beginning.

Film the members of the

[Continued on page 463]

PRINCET
Williams R
Harvey Potter
Top

Merrim from Monkmeyer

Carola Gregor from Monkmeyer

16mm. scenes by John C. Jay, jr., ACL

Merrim from Monkmeyer

When you film the campus

Colleges are great movie subjects and they are easy to film

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Film the members of the

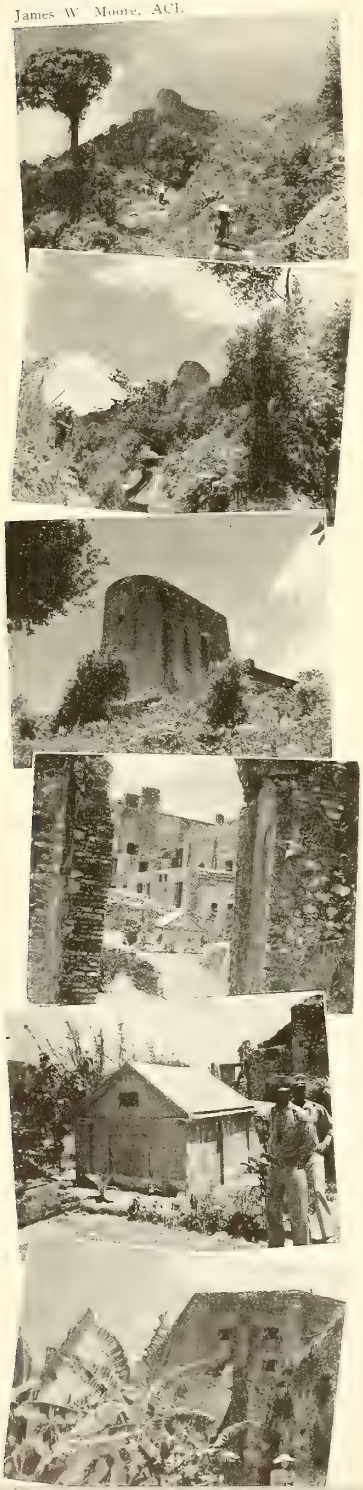
[Continued on page 463]

Sense about sequences

What they are, their classes and how to make them

● Sequence of a specific subject—in this case, La Ferrière, Haitian citadel.

James W. Moore, ACL



JAMES W. MOORE, ACL

YOU cannot make amateur movies very long without running into the magic words, "scene" and "sequence." What is meant by "scene" is fairly clear, but a sequence is a different matter. One might loosely say, "Well, a sequence is a group of scenes," but that is really misleading.

Let us try to define the term precisely. This thought seems to represent the basic principle: *A sequence is a series of scenes made from different viewpoints, all of which are about a single specific subject, about a single general subject or about a number of related subjects.* There are three possibilities expressed here:

1. The Specific Subject Sequence
2. The General Subject Sequence
3. The Related Subject Sequence

Any one or all three of these types of sequences can be used in good movie making. Let us see how each of them may be worked out.

The Specific Subject Sequence

This type of scene grouping is perhaps the simplest and therefore the classic example of sequence makeup. In it, as the name implies, we concern ourselves with a single specific subject, examining it from any number of the different camera viewpoints.

Since the specific subject study is the classic sequence structure, this grouping is likely to follow the fundamental order of scene progression: a long or medium establishing shot of the subject; a series of near shots and closeups, from different viewpoints; a long or medium shot again, in conclusion. In this treatment of any specific subject, the camera seems to follow the practice of a person who was actually visiting the scene — who arrives, looks, studies and then withdraws.

Thus, in our first illustration, the cameraman has commenced his study of La Ferrière, the famed Haitian citadel of black Christophe, from far down the rocky trail. The sequence then moves steadily closer, to be climaxed by a scene of the modest modern tomb of the great king, now sleepily guarded by two descendants of his once fabulous army. A final medium shot of farewell brings the sequence to a close.

The General Subject Sequence

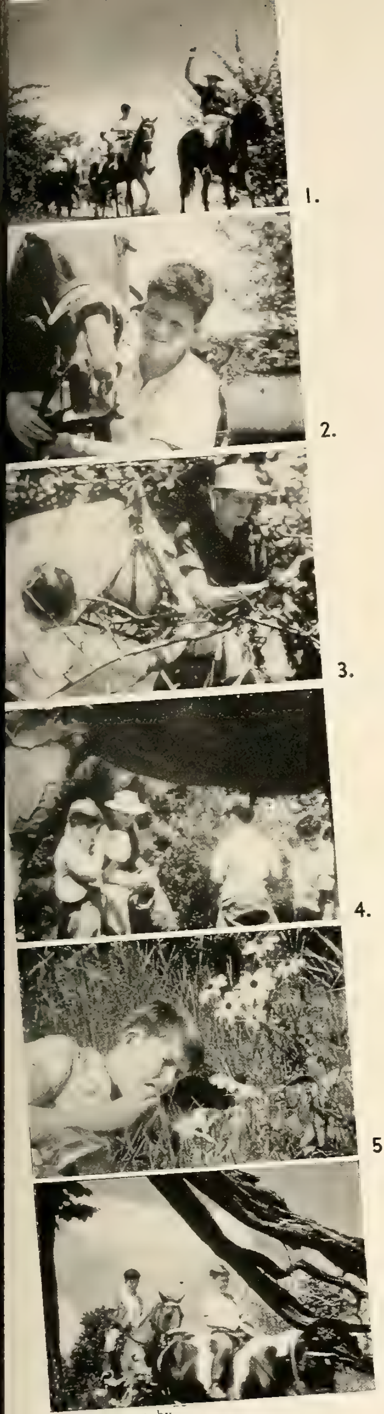
In approaching this second main type of scene grouping, we find that it actually consists of two parts. These may be called:

1. The Similar Subject Sequence
2. The Progressive Subject Sequence

In both cases, the essential characteristic is a general subject grouping; that

James W. Moore, ACL

● Sequence of a general subject—lazy days on a cruise.



16mm. scenes by
Laurence S. Critchell, jr., ACL

- Sequence of a general subject —horseback riding—which depicts progressive action.

is, the individual scenes composing the sequence are not of a single specific object or action. Instead, they are scenes of a number of different facets or phases of a larger whole—the general subject.

Strangely enough, this type of sequencing is not used so often as it could be. It is a simple method, yet one that is highly effective in the solution of countless continuity problems. Basically, in either form, it is a trick of good advance planning or of imaginative editing and titling after shooting. Let us consider the first subdivision, the similar subject sequence.

In our illustration, the movie maker has cruised to the Caribbean, the same voyage on which he filmed the mighty Haitian citadel. When he was on shipboard, the cameraman grew lazy. He liked sunning and he liked snoozing, so that his camera was used only in odd bursts of enthusiasm.

And, when he got home, his results clearly showed it. There was a scene of a funnel here, a cloud or two there and a few shots of the crowd on the sun hatch. The sunlit laziness had been too much for him. . . . But, perhaps not! There was a *general* theme in the material.

Hurriedly he jotted down a subtitle: *Days slipped by in sunlit drowsing, as the* Granada *stood smoothly southward.* Hopefully, now, he began to look again through the jumbled footage. Sunlight, laziness, long days under the clouds! The ship's bell recurred in several scenes and caught his eye as a connecting link. Almost before he knew it, the general sequence took form. The scenes, regarded broadly enough, took on a similarity of feeling which easily made possible their grouping under one sequence heading.

This sort of thing, the planned or the ex post facto creation of similar subject sequences, can be done often in movies and with all kinds of material. You make a hurried visit to Rockefeller Center and find yourself later with an assortment of some eight or ten odd shots of this city within a city.

If you titled this footage from the *specific* point of view, your resultant film would be an alternate series of captions and single scenes. But approach it with a general theme—*Rockefeller Center, the modern American Mecca* —and your apparently unconnected scenes begin to flow smoothly together.

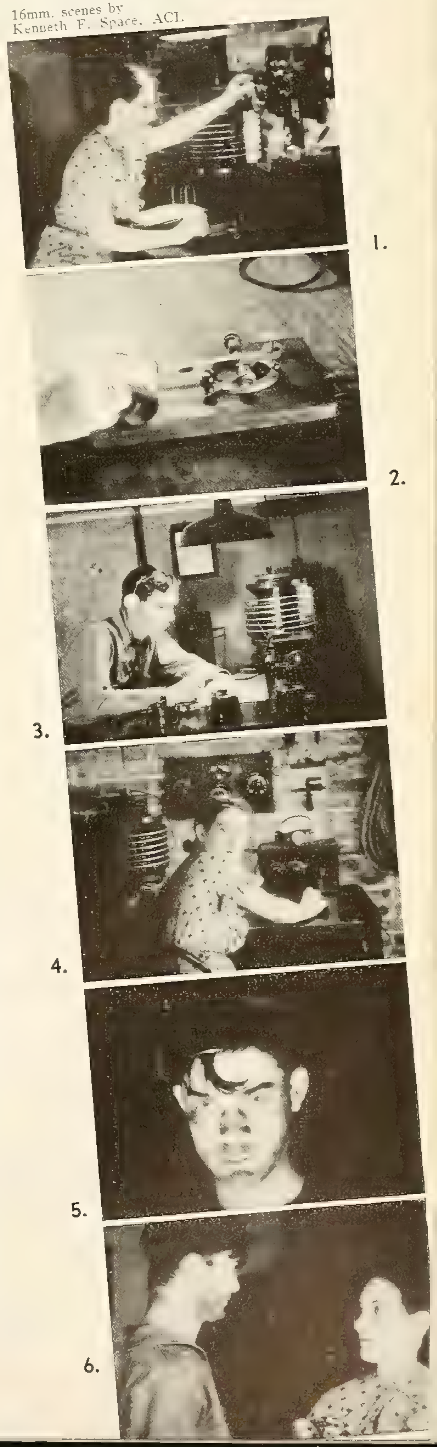
This type of treatment, always an effective saver of time and footage, is often the ideal solution to many a subject matter problem—a West Indian market place, the hot springs of Yellowstone, the varied transportation of Mexico City, sports in a city park or minor studies in a school. Keep it in mind the next time that you find your film plan bogging down.

But why all this accent on a *series* of scenes, instead of a single, longer "take" from but one position? Our third illustration—of the progressive subject sequence—is a more than adequate answer. In this second type of general film grouping, we find it clearly distinguished from the similar subject series, by the fact that something is happening or is going on. Here, again, we have a number of different phases of one broad subject, but the scenes depict progressive action—a chain of events. Common examples of such camera treatment are found in films of a parade, a tennis match, a football game or a horse race. In each of these, the properly sequenced presentation will include scenes of colorful sidelights—as well as of the central event.

Referring directly to our six scenes of horseback riding, we find that Scene 1 (a medium long shot) serves to establish both the setting of the action and those taking part in it. In Scenes 2 and 3 (a closeup and semi closeup, respectively), not only is the action carried forward, but we get a real opportunity to recognize some of the actors—thus providing *progress* and *dramatic interest.* Scene 4, while carrying the action still further with the beginning of lunch, also provides the pictorial excitement of [Continued on page 464]

- Sequence of related subject matter—a dramatic incident. The shots are related by the story.

16mm. scenes by
Kenneth F. Space, ACL



WHAT'S IN A HOME?

This question is answered in carefully made movie

KENNETH F. SPACE, ACL

THOUSANDS of movie makers look forward to vacation time as the one opportunity of the year to make a serious film. Time was when I did too. But that was before one summer when conditions made it necessary for us to stay at home.

After it was definitely determined that my wife and I could not take the usual vacation trip, some days passed while I bemoaned our fate; then, one day, the thought occurred to me that, while I spent most of my time at home and at work, I had never made a movie of the routine of our home life. In fact, few people have. One sees movies of house parties, weddings and birthdays, but the story of one family's daily life is seldom told.

At first, there does not seem to be anything very glamorous or exciting in such film material, but that is the best challenge of all. Could I make a film of my own daily life that would be as interesting to others as my own experiences are to me? A simple story of simple living, told without artificiality, should have the charm of sincerity.

Planning the script was simplicity itself. It represented just a diary of the things that my wife and I usually do on an average day—when we wear the clothes that we usually wear, eat the things that we usually eat and work the way in which we usually work—my wife at home and I at the office.

We planned to start with an exterior view of the apartment house in which we live. The camera would tilt up the side of the building and would stop at our bedroom window. This scene was to be followed by a closeup of an alarm clock, ringing, and then by scenes of myself yawning, of feet going into slippers, of the first morning look into the bathroom mirror (horrible!) and so on.

Scenes of my wife getting ready for the day, of my departure from the house, of the purchase of the morning paper and of the subway train, pulling out of the station to get me off to work, were to follow. Early morning shots of city workers coming out of the subway stations would come next, and these would be followed by scenes of me at work.

Our plan was then to take the picture back to the apartment and to show my wife at her various household duties, concluding with scenes of her shopping and preparing dinner. My return from work, a sequence of us eating dinner and of entertaining friends in the evening would complete the picture.

I realized that this treatment might be monotonous if we presented it in too

[Continued on page 466]

16mm. scenes by Kenneth F. Space, ACL

• Everyday routine of home life makes a charming, sincere movie.

16mm. scenes by Donald F. Lybarger, ACL

County Recorder
DONALD F. LYBARGER
PRESENTS

● Frames from "James A. Garfield, Distinguished Son of the Western Reserve," biographical film by Donald F. Lybarger, ACL.

PRACTICAL FILMS

The non theatrical movie as used for various purposes

GORDON L. HOUGH

Historical Film

A movie record of President Garfield's life in Cuyahoga County, Ohio, has been made by the county recorder, Donald F. Lybarger, ACL, aided by John Borza, jr., ACL. Entitled *James A. Garfield, Distinguished Son of the Western Reserve,* this sound film runs to 800 feet of 16mm. Kodachrome. It was produced in line with Mr. Lybarger's policy of familiarizing the present inhabitants of northeastern Ohio with the lives of their famous forebears who have made history in the Western Reserve. The film, for which Mr. Lybarger traveled over 600 miles, follows in chronological order the important events in the political and military career of the twentieth president of the United States. The producer admits that his chief problem was to "make history live again"; but, according to the local civic groups to whom the film is available, he has succeeded admirably. The script was written by Mr. Lybarger, while Edward A. Orlie assisted with the technical arrangements.

Industrials by Horne

Under the supervision of Neil P. Horne, ACL, the Horne Motion Picture Service, New York City, has released two films, *Your Chance of A Lifetime* and *Stitching Tricks by Singer,* for the International Silver Company and the Singer Sewing Machine Company, respectively. Both are 16mm. sound on film, and each is about 700 feet in length. *Your Chance of A Lifetime* begins with a spectacular montage sequence of the defense program, and the body of the film outlines in detail the steps in the design and manufacture of 1847 Rogers Brothers' newest silver pattern. The film was made for dealers, and it is currently being shown throughout the country in silverware and department stores. Conrad Nagel, director of the *Silver Theatre* radio program, was the featured player, and the cameraman was Frank Zucker, ASC. Westbrook Van Voorhis, the narrator for the *March of Time,* was the commentator. and Leonard Weiss was the editor. A. W. Manchee handled the sound, Sam Gorso the settings and Martin Henry the direction.

Stitching Tricks by Singer shows some of the many accessory parts which can be attached to a Singer sewing machine, to do fancy work. Also shown is the work of a Singer school where housewives are taught plain and intricate sewing techniques. This film, in a silent version, was shown extensively in South

[Continued on page 472]

How Sonny turns the calendar and also the tables

Hobart Photo Features

You can use a downward angle effectively in the kitchen shots.

LET'S EAT!

LaNELLE FOSHOLDT

SCENE 1. *Medium.* The bottom of a bedroom door, closed. Slowly it swings open, and we see the bare feet of a boy in pajamas coming into the room. "Pan" the camera to follow the feet as the boy tiptoes across the room to a bedside. Tilt slowly up to a back view of the boy, who is looking down at Mother and Father, asleep in twin beds.

Scene 2. *Close.* Mother and Father are fast asleep as the boy would see them.

Scene 3. *Medium.* The boy looks past the camera; he registers disgust and slowly turns and walks out of the room.

Scene 4. *Medium.* The kitchen of the home. The boy, still in pajamas, enters. He walks to the cupboard, looks in but registers disappointment. He goes to a cookie jar, lifts the lid, peers in and extracts a single broken cookie which he starts to munch.

Scene 5. *Closeup.* The boy is finishing the cookie. He looks up, as if thinking of his sleeping parents, and mutters to himself:

Title. "*Heck, just because they want to sleep late, I have to starve on Sunday morning.*"

Scene 6. *Medium close.* A different view of the boy, who finishes his speech. He looks down, sees a kitchen calendar on the shelf, pauses, picks it up and looks at it.

Scene 7. *Closeup.* The calendar pad, which shows the date—*Sunday, April 1.*

Scene 8. *Medium close.* The boy looks at the calendar. A slow grin comes over his face. He snaps his fingers in decision and hides the calendar. Then he walks eagerly from the scene.

Scene 9. *Medium close.* The front door opens, and the boy appears and picks up the Sunday paper. He stands there while he removes the "funnies" and puts them under his arm. Then he proceeds to crumple and tear the top of the first sheet, destroying the "Sunday, April 1" line. He folds the paper, approves of his work and walks back into the house.

Scene 10. *Close.* Bare feet tiptoe on the bedroom rug to an alarm clock which is on the floor. The boy's hands pick it up.

Scene 11. *Closeup.* The boy's hands hold the clock; he moves the alarm from OFF to ON.

Scene 12. *Close.* Same as Scene 10. The boy puts the clock down again and tiptoes out the room.

Scene 13. *Medium close.* The boy, now dressed, gets behind an occasional chair, not far from the dining table and looks out. Take a shot of him giggling, to be cut in after Scene 14.

Scene 14. *Medium.* The young mother bustles toward the kitchen, tying an apron around her as she goes. (Cut in the shot of the boy giggling.)

Scene 15. *Medium.* Mother hurries out of the kitchen with a table cloth, dishes and

[Continued on page 467]

What "dupes" can do

New uses for after filming duplications

CHESTER O. DAVIS

MOVIE makers use many devices to improve the quality or to broaden the usefulness of their films. Telephoto lenses, wide angle lenses, filters, focusing devices, the tripod with tilting and panorama head, the titler, editing equipment—all play a part. But there is another universally useful device that is almost universally overlooked.

That one—*duplication.*

Film duplicates, black and white or full color, have a list of applications as long as your arm—some obvious, some not so obvious. Let us just "spot" a few examples.

A group of movie makers goes on tour or on vacation—each with his own camera and his own supply of film. They travel as a group—and, ordinarily, each shoots about the same things. Each tries to tell the whole story—on his own budget of film—and that procedure naturally means spreading it pretty thin.

But, suppose that each one takes just a part of the whole and covers it in the right way. Then, back home, all pool their results, select the best shots, eliminate the "so so" shots, edit and title a master film and obtain duplicates. Result—each has a better record, and there is net economy when you weigh story quality against cost.

Again, several movie makers wish to film some particular event—a horse race, a foot race, a football game, a winter sport carnival, a county fair. Each cameraman will be limited to one position in many of these events — and, in some cases, to one lens. But, by subdividing the effort, all the angles can be covered. The chap with a normal focus lens covers the general material—the crowd and broad views of the track or playing field during the game. Another, who has a medium telephoto, concentrates on intermediate shots — the whole group of horses at the turn or in the stretch, the section of the field where the college band is parading or where the important plays are occurring. The one with a long telephoto picks out the high spots—the two leading horses, the center of interest in each important football play, the winning runner as he leaves the group behind, or as he breaks the tape.

No confusion here—no switching lenses in the middle of a critical bit of action, and there are plenty of angles to lend variety and interest. Each filmer covers certain material, from a different position. When they all pool their footage, they get a master film far superior to anything that could have been accomplished by individual, non cooperative shooting. Duplication does the rest, and each comes out with a complete, [Continued on page 469]

Dupe" a reel with shots like this to insure against loss

Harold M. Lambert from Frederic Lewis

A REPORT OF SCHOOL FILMING

Roundup of late movies that serve in education

HARDY R. FINCH and ELEANOR D. CHILD, ACL

TODAY more than 500 schools are engaged in the production of films in the United States. Armed with an 8mm. or 16mm. camera and a few flood bulbs, students, teachers and school executives are making films that they need—films that are useful in their own school situations.

For example, under the supervision of Colin G. Welles, of the Department of Visual Instruction, the Milwaukee Vocational School has produced over 100 films which scrutinize the fields of safety, general science, personal problems and civics. The school has also made thirteen reels of vocational guidance.

One of the most widely circulated of school made films is *Spinning Spokes*, a one reel, silent film about bicycle safety, produced at the Rufus King High School, Milwaukee, under the direction of H. M. Kuckuk. Forty prints of the film have been sold to State motor vehicle departments, State safety agencies and schools, and other copies are rented to educational organizations in all parts of the United States. More than 7,000 persons in Milwaukee see the film each year.

In New Haven, Conn., a local camera shop financed the production of a film by Donald A. Eldridge and his students, supplying the money, with the understanding that it would be repaid by funds raised at the showing of the production. Another school group sold, to students and to friends outside of school, shares in a picture and, with the funds, purchased the necessary supplies. Another financed a picture by selling advertising which would be shown with the film. Many school films have been made possible by appropriations of money from interested boards of education or Parent-Teacher Associations.

Usually, films made in schools are produced by students or faculty members, but at the Ballard Memorial School in Louisville, Ky., parents made a pictorial record of the school's activities. In Wauwatosa, Wisc., Elliott Cooley, a local cameraman, with the aid of school officials and students, developed a colorful story of the Menominee Indian Tribe.

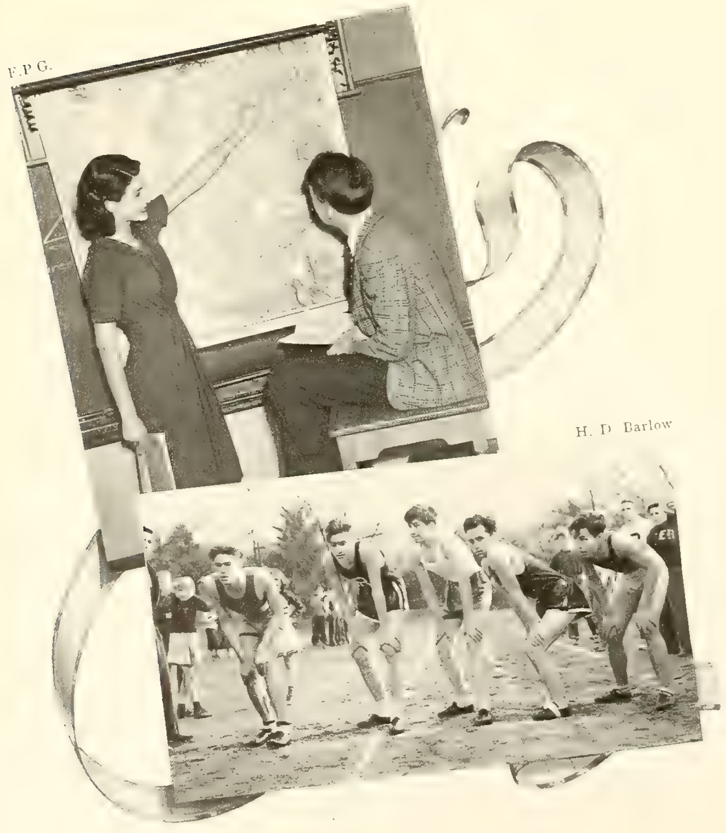
Taxpayers of Galion, Ohio, see how teachers are hired for their schools in a film, made by Richard W. Horn and O. E. Hill, which presents in consecutive form all the steps involved. In Dearborn, Mich., school patrons and teachers may observe how reading is taught in local schools if they view a color film, *Our Children Learn to Read*.

A movie journey through an entire school system is available to the residents of Vineland, N. J. The film, made by Dr. Lawrence R. Winchell, superintendent of schools, shows exterior and interior views of the facilities of twenty one school buildings. This year, the Board of Education at Greenwich, Conn., voted to make a film report of the activities in its schools instead of a printed report.

The factory and the school have cooperated in making films. In Connecticut, a two reel film of the manufacture of clocks and watches has been made by Bristol High School students and Edward F. Wheeler, ACL, with the cooperation of a local clock factory. The film shows raw materials used, construction of various parts, sub assemblies and the final assembling of the clock movement. Another section of the film deals with watches and electric clocks. The Photoplay Club of Central High School, Newark, N. J., has completed a film of toy trains, which is being used by the manufacturer for promotional purposes, while a film showing how Greenwich, Conn., obtains its water supply was produced by students with the cooperation of the local water company.

Even the social graces are subjects for school films. For

[Continued on page 471]



F.P.G.

H. D. Barlow

• The classroom and school activities are covered in the high school movies now being made.

U. S. Bureau of Reclamation

● Members of the Wenatchee Cine Club in Washington, grouped at foot of Grand Coulee Dam on recent tour conducted for them by U. S. Bureau of Reclamation.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Club in Colombia From Bogotá, capital of Colombia, in South America, comes the announcement of the successful formation of the Liga Colombiana de Cine Aficionados to serve the amateurs of that country. First officers are Luis Enrique Valenzuela S., ACL, president; Rómulo Lara, ACL, vicepresident; José Rafael Saravia V., secretary; Dr. Fernando Luque Pena, treasurer; Dr. Federico Katz, ACL, technical director. Headquarters have been established at Calle 14, No. 8-43, in Bogotá, where visiting amateur movie makers are cordially invited to call for aid with their filming while in Colombia.

For Schenectady Beginning its third year of activity, the Movie Group of the Schenectady Photographic Society, ACL, has been honored by the inclusion of a large number of their members on the general board of directors of the club. Harley H. Bixler, ACL, is president, aided by C. M. Figueroa, ACL, former chairman of the Movie Group, as vicepresident. E. H. MacMullen, ACL, replaces Mr. Figueroa as head of the cine section, while Leo Schaab is the new secretary. Members of the Movie Group, working in cooperation with the City Council, the Bureau of Traffic and City Planning and the Police Department, have been busy during the summer on the production of a propaganda film of traffic safety. Known as *For Safety's Sake,* the picture will run 800 feet of 16mm. Kodachrome, with sound effects, narrative and music presented on disc.

Fifth for St. Louis Members and guests of the Amateur Motion Picture Club of St. Louis, ACL, gathered during the summer at the Hotel Melbourne for the group's Fifth Annual Dinner and general meeting. The short business session returned to office the following new board: Maurice Napper, president; Murray Kramer, first vicepresident; William Brew, second vicepresident; E. H. Kahler, treasurer; Howard B. Parsons, secretary. Immediately following the election, a "Professor Konrad Hufnagel" explained glibly his new discovery of 4x2mm. film, produced by further slitting standard 8mm. stock. Four prize winning pictures were then seen, with top award going to S. James Bialson for *Albert Pike*. E. O. Dorsch and Werner Henze were in charge of projection, with Mr. Brew behind the double turntables.

Albany outing Journeying into Massachusetts in an impressive motorcade, thirty one members and guests of the Amateur Motion Picture Section, ACL, of the Albany Camera Club, took part this summer in the group's first outing, held at Lake Pontoosic. H. Morgan Gates, ACL, and Madeline Lemperle were in charge of arrangements, which included the preparation, by Arthur O'Keefe, of a colorful sign regarding the outing which was used by the members as a lead title card. The club is now issuing a mimeographed news bulletin, *The Cinamateur,* which is edited by Samuel L. Kessler.

Eights in L. A. Members of the Los Angeles 8mm. Club gathered recently in the Bell & Howell Auditorium for a varied program. Seen on the club's screen were *Mystery of the Jammed Camera,* by Milton Armstrong; *A Tale of the North,* by Frank DeVirgilio; *Club Picnic 1937,* by Irwin Dietz and William Millar; *They'll Do It Every Time,* by Mrs. Claude Cadarette; *Club Contest Specialty,* by W. D. Garlock; *Honolulu,* by Phyllis

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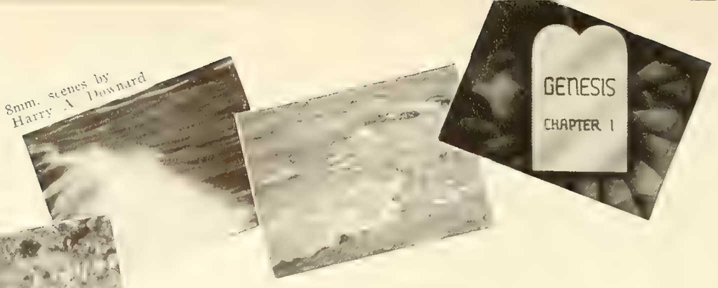

8mm. scenes by Harry A. Downard

CINEMATIC CREATION

First chapter of "Genesis" set forth in movie terms

HARRY A. DOWNARD

THE script for *Genesis, Chapter I* was written in fifteen minutes, but one year was required to film it. Possibly the greatest difficulty encountered in the production was keeping all signs of civilization out of the picture. Before I undertook to make this movie, I had never realized the extent of the mark that man has placed on nature. No matter which way you turn, you will see a road, fence, power line or billboard. These things would, of course, destroy the illusion that the movie represented the story of earth's creation.

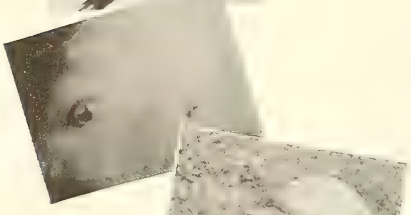
Writing the script was comparatively easy, for I simply followed the outline of the story of Genesis in the Bible, with some adaptations.

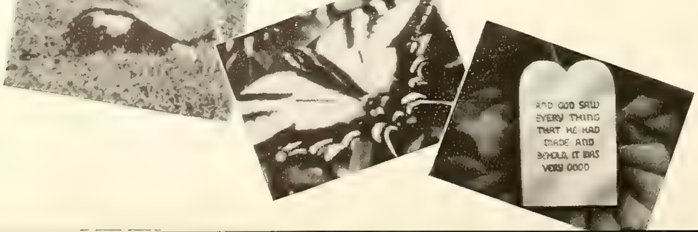
The beginning scenes in the picture, which deal with the creation of the earth, were produced in miniature. The earth was a rubber ball—about six inches in diameter. It was covered with a mixture of paper kitchen towels, sugar and flour, all of which was cooked in water. This mixture was then boiled down; when it was partly cooled, it was plastered over the ball. It was easy to form craters and mountains, by modeling the papier mâché like material before it dried. The ball was then hung on a thin black wire. A black background and one flood light from the side were used to bring out the texture of the earth. The camera was placed on my titler, and, as my wife slowly turned the earth, I moved the camera in toward the ball. This procedure gave the effect of approaching the earth from space.

For the next scene, which was to bring the audience directly to the primeval earth, I heated a pan of mud over a fire until the mud began to boil. I used a low camera position and filled the field with the miniature mud geysers. By shooting at sixty four frames a second, I gave the mud a much heavier aspect, as if the scene represented giant eruptions on the earth's crust. As the water boiled out of the mud, there appeared small holes from which steam escaped. Ultra closeups of these steam spouts were used to represent the effect of the earth solidifying.

Bringing "light" to the earth was a simple process. All that was needed was a late sunset with a few clouds. The camera was pointed straight at the sun, in order to get a star halation. A fading glass was placed before the lens, and, as the camera was running, a fade in was gradually made. On the screen, the effect is that a pin point of light appears, which gradually grows larger as the rays shoot out in various directions, until the screen is filled with light.

The greatest difficulty that I had was in making a mountain rise out of the water. As I have no masking device on my camera, I obtained a piece of black cardboard which could be used over my sunshade, to cut the picture horizontally in half. I first masked the upper half of the picture and, on the lower [Continued on page 468]





• Frames from "Genesis, Chapter I," 8mm. movie. Note the scene of the boiling mud (fourth frame from top) and the shot of the rock rising from the water, which follows it.

VISUAL COUNTERPOINT

L. B. REED, ACL

Make the movie match the music for a change!

WHEN a movie maker of today gives a formal, full dress show, he presents his films with music. And no wonder—by means of a dual turntable and recorded music, he can enrich his entertainment with the best efforts of such men as Coates, Damrosch, Stokowski and Toscanini, to say nothing of the composers of the works that these men conduct.

The movie maker who is presenting his films privately in his home, for a non paying audience of friends, is limited only by the number of records that he cares to purchase. He could hardly exhaust the list of possible selections.

It is true that great music adds to the grandeur of your vacation shots, that the scenes of Aunt Edith working in the garden and the shots of Jimmy driving his new car become more entertaining when they are presented with music. But, to some of us, this process of carving up great works of art to fit hodgepodge personal films seems somewhat like serving hash on solid gold dishes.

Artistically speaking, it is anathema to chop up themes of great symphonies to fit our personal movies. This butchery must make some of the musically minded in our audiences wince, and some of the more violent of them would probably like to bounce our turntables over our collective heads when they leave.

But why not reverse our familiar process and, instead of fitting symphonies to our films, fit our films to symphonies? A modest movie maker will admit that Beethoven, Tschaikowsky, Ravel and Stravinsky are greater artists than he is and that he might follow their lead rather than subject their music to his lead—at least once!

The safest subject for such a picture is nature herself and people doing things in connection with nature. You are not limited by stage settings and you have a chance to reflect the majesty of the music that you use as the theme for the picture. You can catch the scenes—winter, summer, spring and fall. You can get new aspects of nature, by taking ultra closeups and you can "let yourself go" when it comes to selecting angles and planning compositions. Your imagination is your only limit.

In music, counterpoint is defined as "the art of adding to a melody a part or parts that shall harmonize with it and at the same time be intrinsically melodious."

It is possible to film a visual counterpoint to any musical selection, if that selection stimulates your imagination. A mood can be created, or a story can be told. All you have to do is to film the impressions which are created in your mind as you listen to the music. Your result will be something original, something you have created yourself. You are the only one in the world who would have selected and cut those shots as you did, to fit that particular recording.

As your imagination is your guide, and as there are no rules to be laid down about how and what to film, it is impossible for one person to tell another how to plan such a movie. But here are some suggestions which may help.

You probably have a favorite composer, one whose music gives you an uplift. If you do not have one, try listening to the music of Debussy. His music is very impressionistic, it allows you plenty of latitude in your interpretation and it usually has nature as its theme.

First, play your disc several times. It is best to do this at a time when you are in the mood for listening. Try to visualize a picture as the record is playing. Then outline a brief scenario of your mental ramblings. This procedure is the important part. Remember that your picture is going to express a mood, and that you will have to know definitely what your interpretation is going to be.

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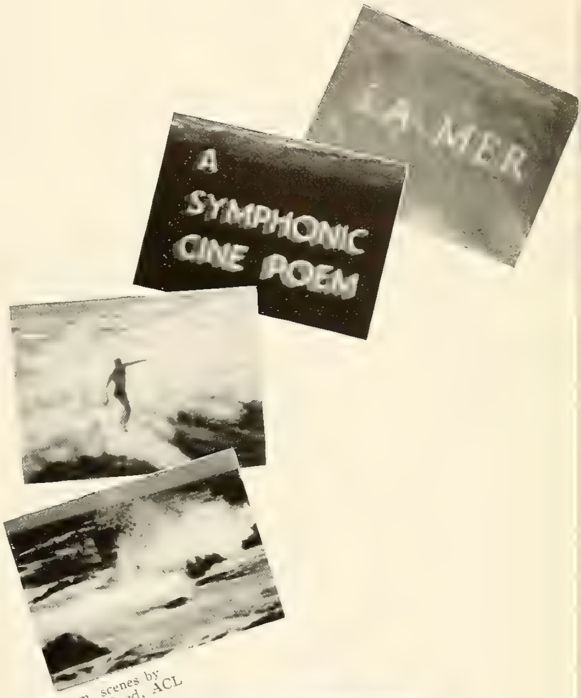


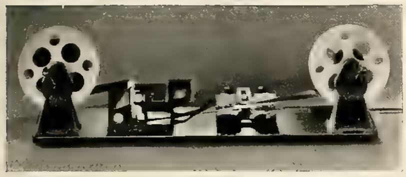
8mm. scenes by L. B. Reed, ACL

• Shots from films made by author to interpret musical selections.

PUT YOUR BEST FOOTAGE FORWARD

CINEMA LEAGUERS know that movies are taken with a camera but are made over a splicing block. That's why, at the start of the editing season, your attention is called to the complete equipment setup represented by the items on this page. A few will probably be news to you. Many you may have already. Several you may not need. Yet all, because of additions and improvements in Eastman editing aids, are worthy of review and consideration by those who prefer to reel their own. At Ciné-Kodak dealers'.

with the help of these handy editing aids



VIEWER, SPLICER, REWIND The first editing essential is a rewind and splicer. Both are combined in the Kodascope Rapid Rewind and Universal Splicer—for 8-mm. and 16-mm. film.

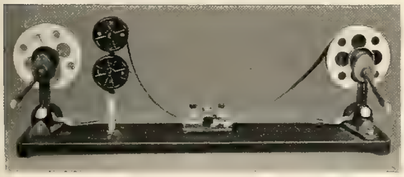
The Rewind has a wide and sturdy base. Its winding spindles are geared to whisk film in either direction, and the unused winding arm hangs free when not in use. This Rewind takes either 8-mm. or 16-mm. reels up to 400-foot capacity.

The Universal Splicer is a wonderfully improved device with a hinged, two-bladed knife that shears both film ends at once; with a secured scraper that shaves off a narrow strip of emulsion from one film tip; with a swinging film bed that drops the other film tip exactly where it belongs and holds it there until the splice is welded.

The Rewind and Splicer are one unit. But with it you need and should have the Kodascope Movie Viewer. Then you needn't guess about the spot for a splice or a title. You can *see* just where you want them. And then, because this device shows movies on its ground-glass screen, you can review your reels without need of a projector.

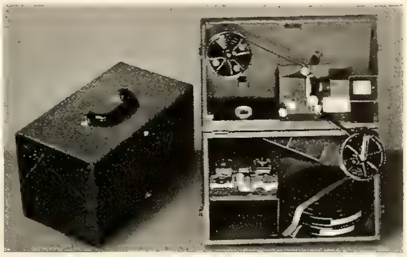
The Viewer has one other feature easily worth mention. The image you see in its screen is from the frame directly in the middle of its gate. Later identification of that one image may be assured by pressing a spring punch at the gate, which notches the film edge without damaging perforation or pictures.

Specify whether you want an 8-mm. or a 16-mm. Viewer.



A DE LUXE 16-MM. REWIND The long (38-inch) base, and tall, sturdy arms of the Kodascope Master Rewind take 16-mm. reels up to 1600-foot capacity. The Master Rewind is fitted with extra-long winding cranks, and, in addition, with convenient brakes for instant, smooth control. The base is bored to accommodate the Universal Splicer, Movie Viewer, and an Editing Bracket—which is shown in position above.

Useful with any horizontal rewind are one or more Kodascope Editing Brackets. Each Bracket holds four reels of either 8-mm. or 16-mm. film and greatly furthers the orderly organization of unedited films.



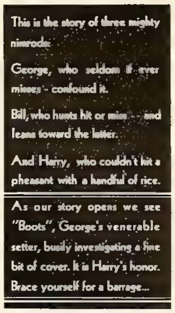
COMPLETE EDITING KIT The Kodascope Editing Outfit, closed, is a sturdy, 20-inch wide case. Open, it is a complete editing kit for 8-mm. or 16-mm. film. It contains the Movie Viewer, Universal Splicer, Editing Bracket, winding spindles, and an editing tray—in addition to storage space for film cans and film cleaning outfit. So purchased, it costs substantially less than the combined price of these several accessories. But if you already have the Splicer and Viewer, the Editor Outfit, otherwise complete, may be obtained without these items at markedly modest cost.

REELS, CANS, CLIPS Kodascope Metal Reels are supplied with the following capacities: 8-mm.—200-foot, 400-foot; 16-mm.—400-, 800-, and 1600-foot. The 200- and 400-foot reels have die-cut footage scales, and all Kodascope Reels have flanges on the core which eliminate the necessity of "threading" the film. Spring metal clips are available for reels up to 400-foot capacity; Film Cans for all but 800-foot reels.

Kodascope
FILM CEMENT
KODASCOPE
FILM CEMENT

CEMENT AND CLEANER Kodascope Film Cement is not a cement at all. It's a solvent. It *welds* film together—and only a touch of it is necessary to make a permanent splice. The Cement is available in an applicator bottle fitting the Universal Splicer, and in 2-oz., pint, and gallon cans.

Ciné Film Cleaner is just that. It is not a "spot remover," but a special preparation for the safe cleaning of movie film. Just a little cleans a lot.



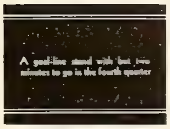
This is the story of three mighty nimrods:

George, who seldom if ever misses - confound it.

Bill, who hunts hit or miss - - and leans toward the latter.

And Harry, who couldn't hit a pheasant with a handful of rice.

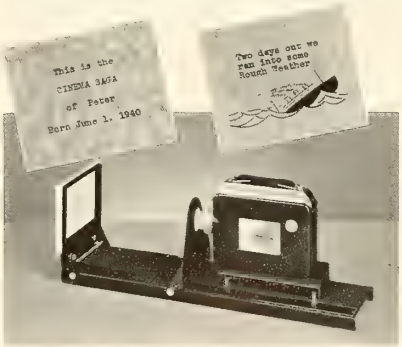
As our story opens we see "Boots", George's venerable setter, busily investigating a fine bit of cover. It is Harry's honor. Brace yourself for a barrage...



A goal-line stand with but two minutes to go in the fourth quarter

TAILOR-MADE TITLES Titling is fun, but busy cinamateurs will appreciate the convenience and economy of Ciné-Kodak Titles, available in several styles. One is the black-and-white card title—simple, legible, unobtrusive. The second is the black-and-white scroll title in which the wording flows upward on the screen behind a stationary border—just the treatment for an opening, explanatory title. Either style is available on 8-mm. or 16-mm. film. Then there are purple-haze titles, card and scroll, whose rich blue coloring blends beautifully with 8-mm. or 16-mm. Kodachrome. Lastly, there are 16-mm. Kodachrome card titles with black wording on a maroon background.

You simply print or type your title wording and take it to your Ciné-Kodak dealer. Eastman "prints" the titles from your wording, copies them on movie film, and returns the title film to your dealer, ready for you to splice into your reels.

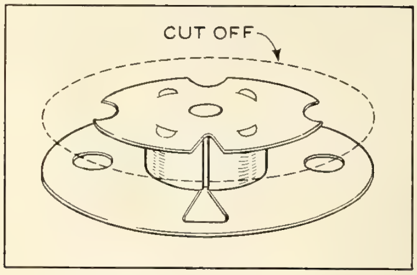


HOME-MADE TITLES There are scores of ways to title movies and one of the simplest is by means of the Ciné-Kodak Titler, for use with 8-mm. or 16-mm. Ciné-Kodaks. A supplementary lens on the Titler brings the camera's lens into focus on title cards only inches distant. So great is the magnification that lettered or printed characters are unnecessary—ordinary typewriter type produces thoroughly legible screen titles. The low cost of the Titler includes a packet of 100 title cards for typing.

Many cinamateurs, however, use the Titler for the making of "art titles," by means of advertising illustrations, postcards, sketches, greeting cards, snapshot prints, movie enlargements and the like as background material. The simplicity of the Titler is no gauge of its usefulness.

EASTMAN KODAK COMPANY · ROCHESTER, N. Y.

The Clinic



Convenient spool for threading positive film in a darkroom

Technical comments and timely topics for the amateur

KENNETH F. SPACE, ACL

Editing aid

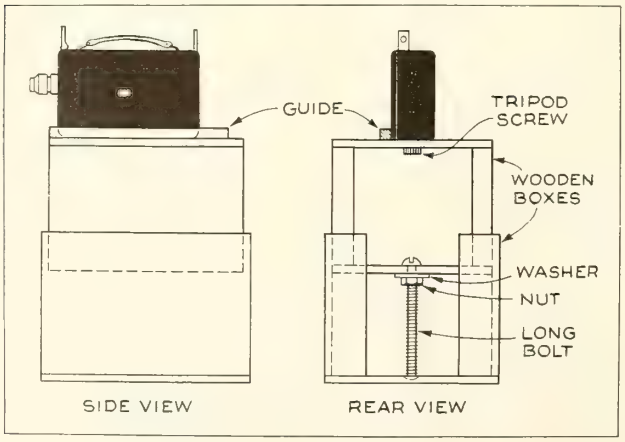
When you are filming an industrial picture or a similar elaborately planned movie, you will find it helpful to separate successive scenes with a few frames of black film. Then, when you are cutting, you can quickly separate one shot from another.

To provide the blank frames, at the end of each scene, simply put your hand closely in front of the camera lens and flick the starting button once or twice. When the film comes back from the laboratory, between each "take," there will be an inch or so of completely black film, which will clearly indicate the dividing point between scenes. This is an excellent procedure to follow when you are shooting a number of titles.

Variable camera support

The camera support that is shown below was designed by Ernesto Pacheco, ACL, for use when he films titles of different sizes. In that case, it is desirable to be able to raise and to lower the camera easily for centering purposes. The device is one wooden box frame fitted snugly within another. The lower box is fastened firmly in place, and the upper box is adjusted by turning the nut in the bolt which holds the boxes together vertically. If you desire, you can fasten wings or extensions to this bolt, to provide a larger area to grasp and to operate. The top box has a camera tripod screw, to which the camera is fastened, and it also has guides, so that the camera can be quickly placed in position. This support can be used with almost any title easel. Exact dimensions would depend on the size of the particular easel that you choose.

A variable camera support, useful with any title easel



Handy camera spool

Lloyd G. Miller, ACL, one of the most inventive of our readers, adds to his record with a real aid to those who process their own titles.

He writes, "In filming titles, I like to make only one or two titles at a time and then to develop them. I have found it a mean job to thread the usual camera spool in the dark, so that now I use a projection spool, in one side of which a V shaped slot is cut, to lead to the film slit in the hub of the spool. It is very easy, in the dark, to follow this V down with my fingers and then to insert the film.

"Since a projection spool has open holes in its sides, *it is important* to remember that, when you use it as a camera spool, the camera must be loaded and unloaded in the dark and that no light may be allowed to reach the spool while film is on it." (A red safelight may be used with positive film.)

The spool is illustrated above, and a glance will show you how easily it could be made.

Soft focus filter

While diffusion is not practical with 8mm., sometimes the effect is desired for 16mm. work. The common method for obtaining this effect is to place in front of the lens a netting or mesh of material, such as silk. The cloth may be awkward to handle, and you may prefer to make a glass diffusion filter.

You will need a piece of thin, clear glass (optical glass, if possible), a compass, a little wax or paraffin and a small amount of hydrofluoric acid. Heat the wax and cover the glass with a thin layer of it. Then, with the compass, make circles in the wax, one sixteenth of an inch apart (all having the same center), so that the lines will cut through the wax down to the glass. The acid is now poured over the wax so that it flows down into the grooves. Care should be taken not to get any of the acid on your hands or clothing, for it is very strong.

After the acid has remained on the glass for about one minute, wash it off and then remove the wax with hot water. The glass will then be covered with fine engraved lines, which will diffuse the light when the device is held before and close to the camera lens. A little experimenting will help you in finding the number of lines that are needed to give the desired degree of diffusion.

Portable darkroom

There are few occasions when the average movie maker wishes to open a camera that contains unexposed film; but, when he does, he must lock himself in a dark closet or resort

Have you worked out any new and clever ideas, to aid in your movie making? Have you built any new "gadgets" or improved on some old ones? If you have and if they have not appeared in print, send them along to The Clinic. *A usable item with pictures or sketch will bring you four dollars. Send in your ideas!*

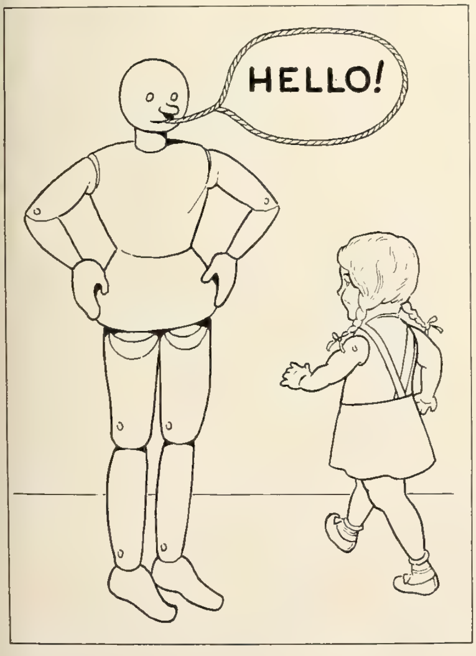
to some makeshift arrangement. Sometimes, the camera will jam when one is out on location, and it will be necessary to inspect the film, or perhaps one may want to wind the film backward a few feet, to make a dissolve or double exposure. In such circumstances, an inexpensive film changing bag, which may be obtained at any large photographic store, is a valuable accessory. Even the smallest bag is large enough to accommodate both the average movie camera and the filmer's hands. While the bag affords protection, it is still advisable to use it in the shade rather than in the glare of direct sunlight.

Figures speak titles

There is an increased interest in animating jointed figures of various kinds, and we have a suggestion for the production of spoken titles for such films. You can make it appear that the titles are spoken by the characters themselves if you follow the procedure illustrated below.

The "stunt" consists of printing or writing the title on thin material—cardboard or celluloid—and of trimming the area of the lettering to fit a loop in a length of pipe cleaner, obtainable at any cigar store. The pipe cleaners are flexible, and they may be bent to outline the title wording. One end of the cleaner is left free, and it may be fastened to the cartoon character by adhesive tape which is pasted on the side of the figure that is away from the camera.

New idea for spoken titles for figures

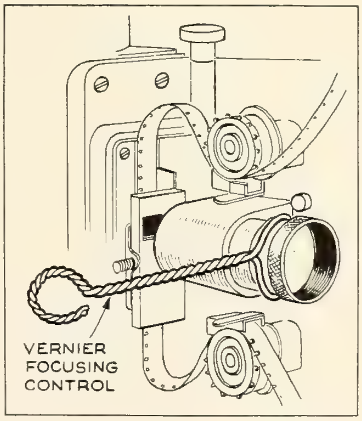


If the character or characters are to present much dialog, it might save time and trouble to bore a small hole in the mouth of each, so that pipe cleaners supporting the titles can readily be inserted. In filming, the title scene must be allowed the footage that would be required if you were shooting the title in the usual way.

Projector focusing aid

When some of us attempt to focus the lenses on 8mm. projectors exactly, we find that our thumbs are too big to make the adjustment as conveniently as we might wish. Anthony J. Sodaro suggests the solution that is shown below.

"Here is a little device," he writes, "that acts as a vernier attachment to the lens and which can be constructed in a few minutes. Secure a piece of stiff copper wire (No. 16) with white insulation, so that it will be more visible in the dim projection room light.

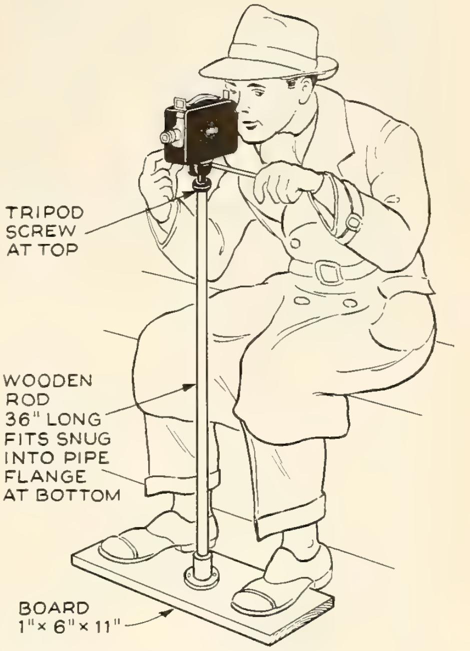


Aid for focusing 8mm. projector

"Make a loop in the wire to fit around the front of the projection lens, as shown in the drawing. Before twisting the loop tight, it is advisable to place a strip of adhesive tape on the lens barrel underneath the loop, to prevent the wire from slipping. Take a pair of pliers and twist the wire into a handle. about three or four inches long, as shown, and form another loop on the end, to act as a finger grip. In use, a slight adjustment of the handle will bring the projector into sharp focus and will eliminate fussing around with clumsy fingers."

Tripod for football filming

The football season means that we shall be doing a greater amount of telephoto filming. We know, or should know, that to make steady scenes with a telephoto, one should use a tripod, but we also realize that a tripod is not readily set up in the space usually allowed for one person in a crowded football stadium.



Unipod support for football filming

The most common variation of the usual three legged tripod is the single leg tripod or a regular tripod, the legs of which are held together in one column by hand or by means of a strap. While a unipod is very helpful, it does not keep the camera from tipping from side to side when you are following action down the field.

The camera support illustrated above eliminates this difficulty, and it is quite simple in construction. The main camera support is a wooden rod, a broomstick perhaps, in the top of which a quarter inch, twenty thread bolt is inserted, so that a "pan" and tilt head can be securely fastened to it. The support is about thirty six inches long, although this height will depend upon the convenience of each individual filmer.

The lower end of the support fits snugly into a pipe flange which is secured by screws to a wooden base upon which the movie maker's feet rest, so that the entire "gadget" is held upright without any effort on his part. This outfit can easily be taken apart, and it may be carried under the arm.

We thank you

"That one idea alone has more than repaid me the cost of my ACL membership," writes Dr. G. R. Wentzel, ACL, in reference to the *Clinic* idea that was published in July, 1941, Movie

[Continued on page 473]

THE LEAGUE AT WORK

How it serves members in their practical filming

INCISIVELY, the narrator drove home his final message. The background music swelled to a triumphant climax. The end title dissolved in, faded slowly, and the show was over.

The picture was *Let Your Body Breathe*, running 1000 feet of 16mm. Kodachrome, with narrative and music post recorded on film. This print was but one of a dozen copies which, for more than a year, had been serving the Goodall Company, manufacturers and tailors of Palm Beach cloth. The producer cameraman was an affable, unassuming League member from the Maine village of Sanford, where his real job with Goodall had been anything but making movies.

Three years before, he had walked into the League's office with the then unknown beginning of the fine film that we had just seen. He owned, then, a simple 8mm. camera and had filmed, for his own enjoyment, a hundred feet or so of the plant's system of water supply. He had pictured this subject because it interested him, because it was outdoors and because Mother Nature supplied the flood lighting.

But this casual nibble at the tempting bait of industrial filming was enough to hook him. Other executives in the Goodall plant saw his first footage. They urged him to continue the picture indoors, to show the importance of their crystal clean water. The League's consultants, eager to encourage an ambitious filmer, said, "Come on, we'll help.". . . In just less than three years, the result was the potent publicity instrument, *Let Your Body Breathe.*

We were lucky that time. We found an able, intelligent pupil, backed by a company sincerely interested in the possibilities of motion picture advertising. But the League can—and does—help hundreds of other personal filmers yearly, who try turning their cameras on serious subjects. It offers this service in addition to aid to members who are making the usual type of family, travel and vacation pictures. By actual count in 1940, the film review staff saw eighty six practical film productions which it had aided.

These films embraced every subject of serious concern, from school systems to stock yards, from dentistry to damage suits, from farming to fashions. There were countless other productions, never formally reviewed, to which the League's staff had contributed just the needed bit of technical or continuity advice to pull the film out of a stalemate and to success. This is big business. In the event that you have been thinking of such a picture yourself, let us see just how the League can aid you.

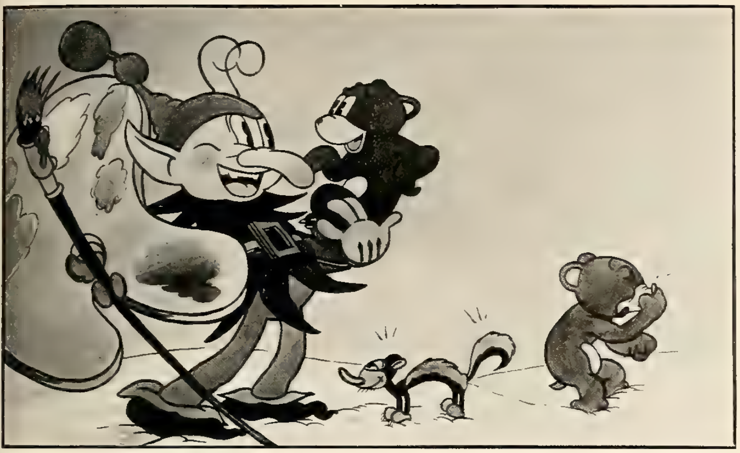
In the first place, try calling on the technical department for advice about your equipment. Tell them the job you have to do, and they will tell you—as specifically as possible—whether your present camera, lens equipment and lights are suited to the task. This advice is not a matter of superlatives or of secret "inside dope." It is, much more reasonably, a matter of practicality and common sense. If your production calls largely for straight shooting, with no need for advanced camera manipulation, you are likely to find that your current simple camera, with an *f*/3.5 lens, will do the job. But, if your movie message depends directly on a number of extreme closeups, on the effective lighting of large interiors or on other special effects, you can count on the League to tell you just what you need to get them.

Secondly—and long before you swing into action with this equipment—call on the continuity department for counsel on your film plan. If you have ideas of your own already forming, the consultant will give you his sincere evaluation of their probable effectiveness. He will work with you to shape those ideas into an order of motion picture treatment which seems to him most likely to accomplish the purpose you have in mind. If you have no preconceived plan, but only an intense eagerness to make a serious film, the consultant will guide you from scratch to a finished plan.

But, first of all, no matter what your state of film planning progress, the continuity consultant will want to know clearly your exact purpose in launching the proposed production. It will help a good deal if you do some bedrock thinking on this problem to begin with. For it is what you want to prove in any given film—and to whom you want to prove it—which determines most accurately the best possible treatment of the material.

If you apply for aid by mail (as most members do), it is likely that the continuity department will at once send you a *Film Treatment Chart.* This is a simple questionnaire, designed to aid you in stating your problem and to aid the consultant in solving it for

[Continued on page 475]



Scene from new Castle color cartoon, "Jack Frost"

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

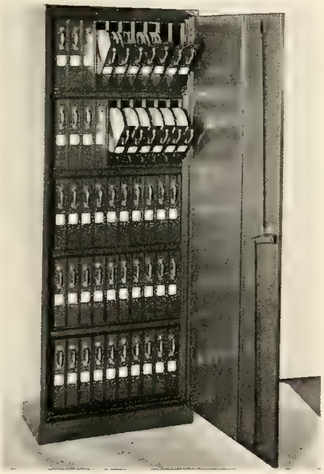
RUSSELL C. HOLSLAG, ACL

Castle color cartoons Although occasional color films have been offered in the film library field, their appearance has been a rarity. Now, however, Castle Films announces library color films in both 8mm. and 16mm., the latter in silent and sound versions. They are available for quantity distribution on the same large scale for which all Castle Film releases are noted. It is said that months of contacts with color studios and optical reduction laboratories preceded the announcement.

The new subjects are color cartoons which are now offered for the first time in substandard size. These Hollywood created cartoons were conceived by U. B. Iwerks, a famous animation artist, and they were processed by Cinecolor. Fresh whimsicality distinguishes their charm with an appeal to audiences of all ages.

The four new Castle color cartoons available in October are *Jack Frost*, a delightful little tale which shows the trouble that Old Man Winter made for a little bear cub who declined Jack Frost's advice and refused to hibernate; *Aladdin's Lamp*, in which a blow torch and X-rays are added to the equipment of the familiar genie; *Old Mother Hubbard*, in which the poor dog who found the cupboard bare finally devoured the king's dinner; *Pincushion Man*, in which a fantastic, bristling aggressor invades the land of balloons.

Prices are as follows: 16mm. Headline Edition, $8.00; 16mm. Complete Edition, $23.50; 16mm. Sound Edition, $33.50; 8mm. Headline Edition, $4.00; 8mm. Complete Edition, $12.50. These cartoons are also obtainable in black and white at regular Castle Films prices. A lively, illustrated booklet in full color, about the cartoons, may be had by addressing the firm at 30 Rockefeller Plaza, New York City.

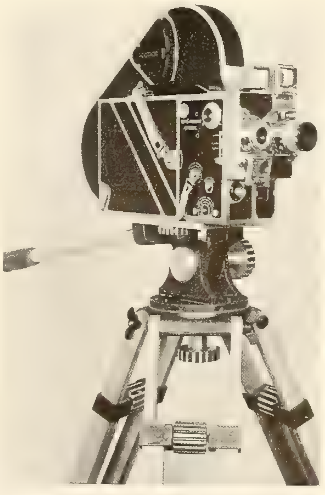


New compact film storage cabinet made by Neumade Products Corp.

B & J Grover A new combination commercial view and portrait camera in four by five, five by seven and eight by ten inch sizes is offered by Burke & James, Inc., 225 West Madison Street, Chicago. It has many outstanding features, including a monorail, hexagonal shaped bed. All needed adjustments are provided; and complete information may be had by writing to the company and by specifying the Grover camera. The price for the four by five model is $59.50.

Minicolor Prints Either 35mm. or Bantam size Kodachrome transparencies may now be enlarged to standardized print sizes in full color by a new system developed by the Eastman Kodak Laboratories, in Rochester, N. Y. The pictures will be known as Minicolor Prints, and they will be made in two sizes — the 2-X, about two and one fourth by three inches, and the 5-X, five and three eighths by seven and four fifths inches. Prints of the latter size are returned in mounts of about eight by ten inches in dimensions, with the picture opening measuring five by seven and one half inches. These two enlargement sizes will be made from standard two by two inch Kodachrome mounts with circular openings. It is stated that any good Kodachrome slide which looks well on projection will furnish a good color print by this process. The prints are strong and resilient, the support being pigmented cellulose acetate, and they are doubly varnished for protection. The 2-X size Minicolor Prints are $.75 each; the 5-X size, $3.50, including mounts. Kodachrome Professional Film trans-

[Continued on page 476]



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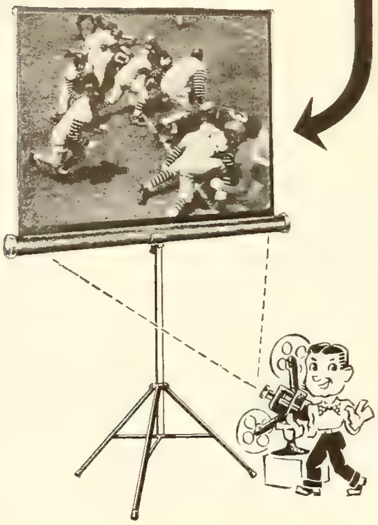

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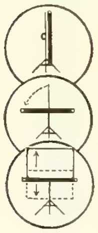

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Films you'll want to show

Non theatrical movie offerings for substandard projection

■ *Schubert's Serenade*, 16mm. sound on film, running time, eighty minutes, is released by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City. The subject is a musical romance based on the life of the famous composer. Dialog is in French, with superimposed titles in English. Musical numbers include the *Serenade*, *Moment Musical*, *Ave Maria* and *Rosamunde*.

■ *Wild Elephant Roundup*, one reel, 8mm. silent and 16mm. silent and sound on film, released by Castle Films, Inc., 30 Rockefeller Plaza, New York City, is said to be one of the most exciting and unusual subjects of this type ever to be released. It was filmed in the actual region where roaming herds of wild elephants are found, and all the thrilling occurrences of a wild elephant hunt are included.

■ *Algiers*, 16mm. sound on film, running time, ninety nine minutes, distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City, is a colorful, suspense packed story of Occident and Orient. The star is Charles Boyer who, playing the part of a romantic fugitive from justice, seeks refuge in the Casbah, the underworld of Algiers. Hedy Lamarr also stars, with an important supporting cast, including Sigrid Gurie, Alan Hale and Joseph Calleia.

■ *Mozart*, 16mm. sound on film, running time, seventy four minutes, is a delightful musical subject, costumed in the days of candlelight and clavichord. In it, Sir Thomas Beecham conducts the London Philharmonic, presenting excerpts from *The Magic Flute*, *The Marriage of Figaro*, *Don Giovanni* and the *G Minor*, *Jupiter* and other symphonies. Distributors are Garrison Films, 1600 Broadway, New York City.

■ *Swing Vacation*, 16mm. sound on film, running time, nineteen minutes, features Charles "Buddy" Rogers in an entertaining two reel musical comedy. Rogers and his orchestra, aided by the singing of Betty Jane Rhodes, provide a humorous combination of plot and melody. The subject is one of a series of comedies and musical comedies released by Nu-Art Films, Inc., 145 West 45th Street, New York City.

■ *On The Trail*, one reel, 8mm. silent and 16mm. silent and sound, is an interesting subject, released by Official Films, Inc., 330 West 42nd Street, New York City. The film pictures life on a "dude ranch" in the West. There is a thrilling mountain lion hunt in a Rocky Mountain setting, a pack trip and rough riding at a rodeo, making up a film of sport and scenic interest.

When you film the campus

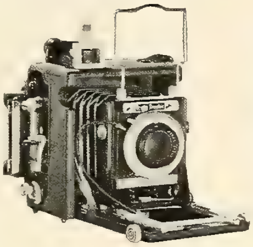
[Continued from page 445]

senior class receiving their diplomas; use closeups here, to show the Latin on the scroll and to emphasize the name of the college. Single out one particular senior and then show his young brother looking on with shining eyes; then cut back to the senior, gazing at the little fellow soon to enter the college that he is just leaving. You can then dissolve into a flashback of freshman days in the fall, and your film is under way.

Of course, it follows that, at the end of the picture, you dissolve back to the graduation ceremony, perhaps ending with a scene of the little fellow sidling into the dean's office, to fill out an application blank for 1952.

Another beginning is to show the college from the air, easily done from a light airplane. Be sure to shoot at thirty two or even at sixty four frames a second, to minimize the bumpy motion of the airplane. From these shots, cut to views of the hills or trees surrounding the campus, to emphasize its rural setting. Then switch over to close shots of fall foliage, perhaps including freshman capped students passing by. Show feet trudging through the leaves. This sequence will tell your audience that it is autumn. If there is a well known motto or inscription engraved somewhere at your college, shoot it while slowly dropping handfuls of leaves in front of the lens. Then fade out, and fade in with a shot of a dormitory or fraternity house at dawn. Follow with a close shot, of a boy sleeping in bed. There is an alarm clock beside him, with the hands at a quarter to eight.

Next comes a shot of "1942 Class Schedule — Monday, Oct. 3, Political Science, 8 A.M." A calendar should be



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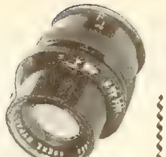

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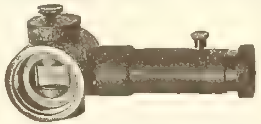

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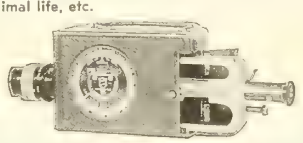

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JUST RETURNED from filming Alaska and Canadian Rockies. Eventually thousands of feet of 16mm. Kodachrome and 35mm. slides will be available. Expedition organized to secure lecture material for Branson DeCou (2015 Whitley Ave., Hollywood) who will appear in many principal cities of the northeast, midwest and other points. Write him for date of showing in your city.
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placed beside the schedule, with "Oct. 3" on top.

You can use your imagination on the rest of the sequence—the alarm goes off, a hand gropes for it, throws the clock aside; the obstinate boy pulls covers over his head, and his breath is seen puffing defiantly into frosty morning air; the chapel clock shows that it is two minutes to eight; boys are seen going to classes; it is one minute to eight, and our local hero rushes down the campus with books under his arm. This sequence can lead you into scenes of classrooms very effectively.

Flood lights are necessary for nearly all classroom scenes that are taken in color, and daylight flood bulbs will help tremendously here. Use outdoor film and take advantage of all windows. You will have to make arrangements with the professor beforehand, if you are to turn his peaceful Chaucer class into a Hollywood set; but, if you are quick and tactful about the whole matter, there should be no difficulty.

Sometimes it is better to film the instructor when no class is being held. You can concentrate on him at his desk, and you can fill in a sequence with closeups of specially posed students at their seats.

Try to keep the light touch here, with undergraduates registering intellectual concern over difficult questions and then being blandly amazed that their answers could possibly have been wrong. The alumni will love it; if it is done well, it relieves the shots of classroom atmosphere without harming your college's scholarship reputation.

After a few such scenes, you can use shots of the clock, to lead you into the afternoon's athletics. Show all phases of football practice, emphasizing the thorough weeks of preparation that lie behind an athlete's brief Saturday afternoon appearances.

Include closeups of the coach's face while he is giving instructions; use slow motion for football fundamentals, such as blocking and tackling, kicking and passing; climb up on the goal posts and have the team run through plays underneath you. Coaches use this method, so why should not you? Try framing some shots with the uprights, too; it is very effective.

I got one of my best shots of the chapel tower against the sunset, framed through the goal posts; it made a perfect finish to an exciting game.

Now comes the big game. A student is seated at his desk, writing. His pen is signing his name to a check for corsage flowers. Beside him are scattered football and dance tickets. Perhaps a letter in a girl's handwriting is also there, on which the words, "sounds thrilling . . . I'd love to come . . ." can be made out by the curious—and there will be plenty of them in your audience!

This scene dissolves into a shot of a car driving up with boys and girls aboard; they wave a pennant of the college; then comes a shot of the same pennant, in larger size, floating above the stadium. Scenes of the crowds, the band, the usual pre game festivities and finally the game itself follow.

If you can afford it, take the whole game in color, at twenty four frames a second (thirty two, if you plan to add sound); this effect will slow up the action sufficiently so that laymen and expert alike can really grasp what is going on. Get up high and use telephotos liberally. (A few exciting shots of a game will do, of course, for a short film.)

After the game, you can show the college paper being made up by the undergraduate editors, with feverish newspaper atmosphere reigning as stories are typed out and headlines are set, one of which might include "500 Girls at Victory Dance" or some such theme. From this shot you could easily fade into the interior scenes of dancing if you can get them.

You might end this sequence with the four A. M. snack in the diner or fraternity kitchen; by this time, your actors will be completely unaware of the camera, and, provided that you are not too sleepy yourself, they should give you some excellent atmosphere shots of tired "partyers." Conclude with some clothes heaped on a chair and a pajama clad figure drowsily writing a note to be tacked on his door, reading "Dear Bill: Please wake me tomorrow morning at 7:15, 7:30 and 7:45 . . . Bob."

Use a tripod at all times and have a wide angle lens for interior scenes and a couple of telephotos for sports. Flood lights, an exposure meter and a tape measure for focus are the other essentials of your equipment. The rest depends on how much skill, imagination, tact and willingness to work you possess.

The main thing is to know your college, really to love it and then to try to recreate that feeling for others on film. Then watch them "Hail Alma Mater."

Sense about sequences

[Continued from page 447]

an unusual camera viewpoint. Scene 5 (a closeup) develops the luncheon theme, while Scene 6 (a medium shot) concludes the action with another camera viewpoint.

Thus, in using six scenes instead of one, the cameraman has infused into his presentation the following important attributes of good motion pictures: (a *variety* of screen image, which stimulates audience attention; (b) *dramatic interest*, in the appealing action close shots of the two riders; (c) *pictorial interest*, in the two strikingly conceived compositions; (d) *mood*, in the pastoral beauty of the background;

16mm. scenes by Kenneth F. Space, ACL

Views of different buildings at Rockefeller Center can be grouped under one title in one sequence

(e) *progress*, in the series of scenes which carry the story along; (f) *movement*, the prime essential of good cinematics, which is more often imparted through a variety of camera viewpoints than by the inherent activity of the subject.

The Related Subject Sequence

Last of the three major scene groupings, the related subject sequence is used largely in dramatic or photoplay filming. It is, essentially, artificial, since in it the producer brings together at will such persons or forces as he sees fit. In all the preceding methods of subject matter treatment, the settings and subject matter exist in their established relationships, whether you film them that way or not. In the imagined themes of the related subject sequence, it remains distinctly for the individual producer to create such significant relationships as he may desire for his particular purpose. So, this method of subject matter treatment is the characteristic sequence form of all film story telling.

In our illustration (which has been briefed, by physical necessity, from a considerably more complex development), there are three forces carrying forward the story in parallel action. In Scene 1, Amy, cokeeper with her husband of a lighthouse, is sending a request for help for a distressed vessel

Bertram Willoughby says:

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to the nearest Coast Guard station. In Scene 2, to accent her important errand of mercy, her hand is seen in closeup on the wireless key. Scene 3 shows us the Coast Guard station, where her message is going, and thus brings in the second related component of the sequence.

Then, Amy sends her message, and the guardsman receives it. The third force making up this bit of drama suddenly appears in the lighthouse at Scene 4. It is Jemmy, Amy's discarded and jealous suitor. Amy turns in fear, in the reaction shot of Scene 5 and, in Scene 6, she and Jemmy are brought together for the inevitable clash.

What's in a home?

[Continued from page 448]

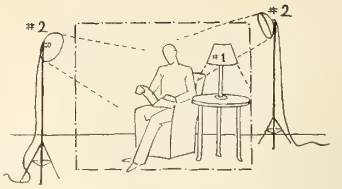
much detail; so I planned to bridge some of the gaps and transitions by montage sequences. I could use symbols, such as a layout of razor, toothbrush, towel, shaving cream. These items could all be filmed in one close shot, and they would tell the story as well as could a sequence of all the activities connected with them.

We went to work and followed the script carefully and without difficulty, for the actors were ourselves, and all properties were right at hand—we used all of them every day.

Since I have no more than the usual amount of home lighting equipment, I tried to limit the scenes to small areas. When we wanted to show our living room, for instance, I pictured various parts of it in different shots, instead of trying to get the whole area in one scene. It was interesting to discover that, by following this technique, it was possible to produce more attractive lighting and composition effects than we could have done, had we filmed the larger, more general scenes. It is easier to make an attractive picture of a portion of a room in an average home than to make a good looking scene of the whole room.

None of the filming problems that I met in making the picture proved to be very difficult. We used a regular *f*/1.9 focusing lens on a 16mm. camera, and we shot in black and white. Some scenes were lighted with three No. 2 flood bulbs in reflector units, but most shots required only two of these bulbs.

We tried to remember to light the backgrounds of the scenes, as well as the principal subjects, for I had noticed the lack of background illumination in many of my previous films. We also staged much of the action near walls, in order to take advantage of the illumination that is reflected from these surfaces. Whenever a shaded lighting fixture was included in the scene, we placed a No. 1 flood bulb in it, for we wanted the illumination to appear to come from the household table and floor lamps. In such cases, one reflector unit, outside the scene, was placed so that, in the finished picture, its illumination would appear to come from the shaded lamp included in the scene. This effect was achieved by placing the reflector unit outside camera range and behind the lamp that was included in the shot.



A lighting arrangement which makes it appear that all light in scene comes from table lamp

A second reflector unit was placed on the opposite side of the scene, outside camera range, so that its light would soften the shadows. In the picture, this secondary source of light appears to come from a table lamp which is not shown in the scene.

Some scenes, such as a shot of a person smoking a pipe, were illuminated for effect. In that case, the pipe rack and pipes were fully lighted, but the wall area was left dark. The subject was seated in front of the wall but outside camera range, and his shadow was filmed. To cast a sharp shadow on the wall, I required a spotlight. Since I do not have one, I improvised a substitute, by placing a No. 1 flood bulb in a tin can. The illumination from this spot was turned directly on the subject, so that his shadow on the wall was as bold as possible.

Producing this and other effect shots was a lot of fun, and I discovered that you do not need elaborate lighting equipment, so long as you are willing to experiment and to fit and try. Do things on a small scale and you can create almost any effect that you want.

I used a tripod in making every scene and an exposure meter in determining diaphragm settings, although a careful use of exposure tables for interior illumination would have given good exposures too.

During the time that we made the picture, we were constantly being surprised to find that filming our apartment made us appreciate it more. Little nooks and corners that had escaped our notice (except for dusting) took on considerable charm when they were arranged for the camera. However, my wife said that corners that had looked perfectly clean did so no longer when they were exposed to the searching glare of the flood bulbs.

The biggest revelation that came to me when I was making the movie was the amount of work that my wife does when I am away at my office. After following her around from breakfast dishes and bed making to putting out the milk bottle at night, I was willing to admit that even the footage that we shot does not do her justice. My wife suggests that other wives get their husbands to film their day's routine and they'll see!

Before we finished the picture, we realized that our filming had covered only the weekday activities; so then I next tackled typical events of week ends, including the things that happened when we stayed at home, as well as those that happened when we went on little jaunts to near by places. Your own activities very probably would be much different from ours, but one of the nice things about a film of this kind is that it is a completely personal document.

We also decided that a story of the life of an average couple would not be complete without some coverage of their annual vacation, so we took material from a picture of a previous summer's trip and reedited it to make it represent a more recent one. This sequence gave us the well rounded effect that we needed, and it brought our film to a fitting close, for the final scenes show us returning home to take up our everyday life again.

A film of this type could be of almost any length. Ours happens to run to one 400 foot reel.

This experience has proved to us that it is not necessary to take distant and expensive trips to gather shots for a film of lasting interest. A good movie of this type is enduring because, in the future, it will show how you live today; and thus, if well done, it will be a contribution to contemporary history.

Imagine having such a film record of the daily life of your parents or grandparents!

Let's eat!

[Continued from page 450]

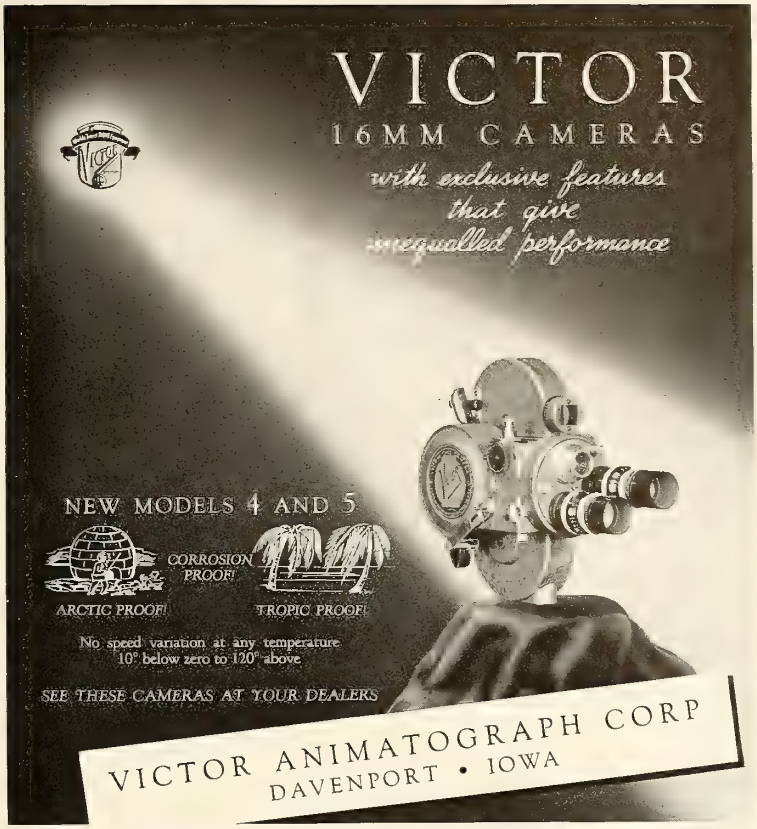
silver. She puts them on the table and returns.

Scene 16. *Closeup.* Hands put dishes and silver down in a hurry.

Scene 17. *Medium.* The boy comes out from behind the chair, gets the paper and sits down at the table, putting the paper by his Dad's plate. He sits at the table, looking very angelic.

Scene 18. *Medium.* The young father comes bustling in, carrying his coat which he puts on the back of a chair. He finishes tying his tie and sits down. Mother comes in with a coffee pot in one hand and a frying pan in the other.

Scene 19. *Medium close.* Mother pours coffee and puts an egg and a piece of bacon on her husband's plate while he grabs a piece of toast, "dunks" it in his coffee and gulps at it. Mother raises up another egg for his plate, but then—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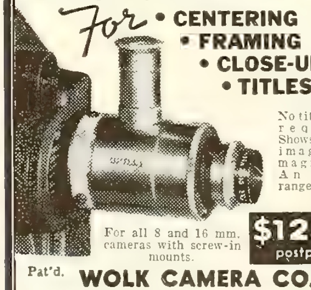

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Scene 20. *Closeup.* The husband motions, to indicate that he will not have time for another egg. He continues trying to eat toast, drink coffee and read the paper all at once.

Scene 21. *Medium close.* The boy lifts his plate, gets the rest of the eggs and bacon and starts eating them hungrily. He looks over at Dad, as if he should tell him the joke, and touches his arm.

Scene 22. *Closeup.* Father reads the paper and eats. He looks up—annoyed—and motions the boy to be quiet. He puts nearly the whole egg in his mouth, follows it with a gulp of coffee and jumps up, grabs his coat and starts to put it on.

Scene 23. *Medium.* The boy looks a little more serious about the proposition of telling Dad. He comes around the table as his mother enters. Dad is in such a hurry that he ignores the boy, as he turns to his wife.

Scene 24. *Closeup.* Dad, who is still chewing, gives a hasty swallow, grabs his wife and kisses her goodbye.

Scene 25. *Medium.* Dad starts to dash across the room, but his foot hits a small rug and he lands in a heap on the floor. As he starts to get up, the boy comes up and shows him the calendar.

Scene 26. *Close.* Dad looks at the calendar, puzzled. He pauses, realizes that it is Sunday and then laughs heartily. Suddenly he sobers and raises his eyebrows suspiciously.

Scene 27. *Closeup.* The boy is laughing, too. He suddenly sobers and begins to back away. *Fade out.*

Scene 28. *Medium close.* The boy walks around the corner of the garage. He stops, takes a board out of his trousers and looks at it.

Scene 29. *Closeup.* The boy holds the board and says:

Title. *"Gee, these defense projects are sure important!"*

Title. Superimpose "THE END" over the board.

Cinematic Creation

[Continued from page 454]

half of the frame, I exposed a scene of water. I faded in at the first and faded out at the end. I then wound the film back to the fade in and masked the lower half of the picture.

Next, I located a mound of earth that was about seven feet high. I placed the camera at a low position and "panned" downward on this mound, again fading in at the beginning and fading out at the end of the scene. The effect on the screen is that of a dry mountain rising from the water.

In order to make a transition from the shot of the miniature mountain to one of a real mountain, I wound back the last fade out and made a fade in on a scene of a real mountain. This procedure gave a lap dissolve in which the miniature mountain slowly changes into a real mountain.

To get a shot of a real mountain that nearly matched the miniature, I had to make a seventy mile trip to the High Sierras. And that is not all. To get the result that I wanted, I went through the whole procedure seven times. The masks would overlap, or I found that they were too far apart, or I failed to get a good dissolve from the miniature to the real mountain. Then, of course, there was always the little matter of correct exposure.

Making the rest of the picture was fairly simple. I tried to convey the idea of the gradual evolution of life from the small sea snails to the larger mammals. This sequence consisted of scenes of crabs, fish, lizards, seals, snakes, birds and, finally, sheep, cattle and horses. These scenes had to be cut so that no shot of one animal or creature dominated the scenes of the others. Obtaining the scene of the mare and her colt took one full afternoon of chasing the pair all over a pasture, to get them in a position in which I could film them without including a fence or telephone wire in the background. I also had to contend with a bad natured bull in the same pasture.

I did not include a sequence to represent the creation of man, for I felt that I could not produce a treatment of the theme that would be in keeping with the mood which I had tried to create.

The titles were a problem in themselves. They were shot eight times before I felt that I had what I wanted. The first three main titles dissolved from one to the other. At first, I tried making the titles by shooting both the title and background at the same time; but, during the lap dissolve, the background would change color. To solve the problem, I cut a hole in a piece of black cardboard, so that the cardboard would cover the background but would leave open an area in the center which would fit the title wording. Then I shot the three main titles, dissolving from one to the other. Next, I wound the film back, covered the title space with a black cardboard and uncovered the background. Thus I exposed the film continuously on the background. The result is a constant background in the center of which one title wording dissolves to the next.

The titles were hand lettered on a cardboard which was shaped like a stone tablet, and the background was painted in color with an airbrush, to make it appear as if the sun were directly behind the tablet and as if its rays were emanating in all directions.

The titles were made to fit in the middle of the background. Hence it was necessary to make only one background, for the title wordings could be changed at will.

The location of the various scenes ranged from San Diego to Lake Tahoe. About 800 feet of film were actually shot, but only 100 feet were used in the final cutting. Many of the scenes were shot three times at various exposures, to insure getting at least one "take" right.

This type of film definitely requires a musical background, and anybody who has not as yet tried scoring his picture with music will find a new thrill in doing so.

During the period that I made *Genesis, Chapter I*, I did not work on any other picture. I wanted to concentrate my whole attention on the one film, for I have learned that it takes only one bad shot to discredit a picture and that your audiences will remember your mistakes much longer than they will your triumphs.

What "dupes" can do

[Continued from page 451]

satisfying story on a "dupe," while the composite original can be preserved for the future by one of the group.

So far, so good—but this is just a beginning. Often, members of a family are scattered, and the same movie cannot be in Idaho and Florida at the same time, nor does anybody want to send a prized film back and forth every time that it is to be viewed. Here, again, duplication provides the answer.

Duplicates have another application at gift seasons — Christmas, birthdays and so on. For a movie maker, anxious to build up and to round out his film collection, there is no gift more welcome than a "dupe" from one of your best movies. For seasonal gifts to friends and relatives living at a distance, duplicates of family movies are also appropriate and personal.

Another point — people sometimes want to borrow your favorite films, for projection before their friends or before clubs. Then, do you sit on the edge of your chair, or lose sleep, until the prized films come safely home in good condition? Here, too, duplication is the answer. Lend the "dupe" and keep the original at home.

Even if you do not lend your films, the best ones are shown most often at home, and they receive the most wear and tear for that reason. To protect your valuable originals, have duplicates made and use them for these frequent showings. You will be proud of your forethought in time to come, and the original film will remain in perfect shape for later duplicates if you should damage the first "dupe."

Again, here is a technical advantage of duplicating—smoother projection and less risk of interruption to a show. A

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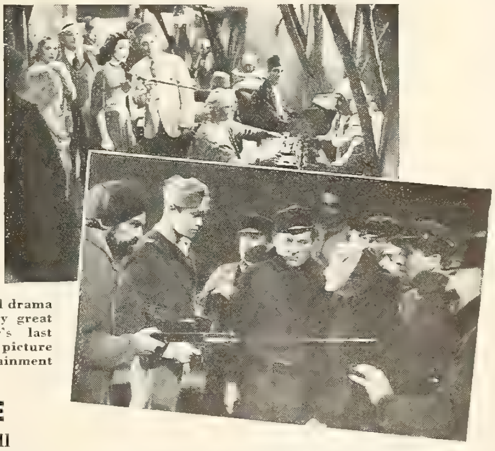

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finely edited film usually contains many splices; a duplicate from this film contains none at all.

And, finally, there is the most common application for duplicates—the fact that they enable an institution or commercial organization to circulate a film over a wide area in a short time, by using numerous duplicates for simultaneous booking.

Full color duplicates from your full color films cost but a trifle more than the same footage of unexposed color film. Black and white duplicates cost less than unexposed black and white "pan" film. And the advantage of a "dupe," in many cases, far outweighs the cost.

To summarize the advantages:

1. Duplicates make splendid gifts.
2. They bring family films to the distant members.
3. They protect valuable originals from wear and damage.
4. They allow a group to shoot an event cooperatively and to pool the result in a better master film for duplication.
5. They enable each member of a vacation group to get the complete film story, by pooling all shots.
6. They allow the originals to remain safely at home when films are on loan.
7. They yield smooth, dependable projection.
8. They enable an institution to show a film widely, by means of many duplicates and simultaneous bookings.

Somewhere, in this list, there are helpful suggestions for you.

Visual counterpoint

[Continued from page 455]

Next, play the records again and time the various developments of your music, so that you will know approximately how much footage to devote to your scenes.

You are now ready to expose your film, for you will find that, by the time you have a definite idea of what your picture will look like, you will have a good idea about how to film the various sequences.

Yes, sequences. If your music is longer than one side of a record, it is best to have a hint of a sequence, in order to keep the audience's mind on the picture. For instance, in a series of ocean scenes, you can first show waves rolling up on the beach, and then a fisherman getting ready to take his rowboat through the surf. You could follow these shots with closeups of his gear as it is being laid in the boat, of the waves lapping on the boat and of feet digging in the sand when the boat is pushed into the surf. Then you could fade out as the fisherman rows the boat through the surf. Next you could start another sequence with a shot of a wave breaking on rocks. You could have somebody sitting on the rocks, poking a stick into a small pool; then show a series of closeups of the various things that this person could be watching.

You are trying to create a pictorial mood. Do not draw too much attention to something which may not be related to your mood. If you use people in your picture, don't draw attention to them, but concentrate on showing what they are doing. In the foregoing example of a sequence, don't use closeups of the person's face. Instead, use closeups of his hands or feet.

Use closeups of insects, flowers, moss and so forth. You can get numerous pattern shots—tree limbs outlined against the sky or a tangled mass of vines. Don't take several long shots of a pond. Take one long shot, then a medium view of the ripples caused by ducks swimming on the water or of the ripples of water flowing over a rock. Then take several closeups of mud, grass or rocks around the pond. The number of closeups that you can get is astonishing, and it is remarkable how well they can be fitted to your music.

Double expose your titles over your main subject. Then, when you present your production, you can use a sound record of that background, to make it more realistic. If your title is *Song of a Bubbling Brook,* double expose the title over a background shot of the brook. As there will not be more than four titles to the production, you might use the same moving background for all the subtitles.

Since the musical composition which you are representing in film could start after the titles, it is hardly practical to use different music during the titles. Get a sound record of a bubbling brook and play that during the titles. It can also be used at the end of the picture.

You can select a composition to fit the type and mood of the subject matter that is most readily available to you. If you are in doubt about what composition would be best suited to your potential subject matter, go to your music store and ask for help. You will seldom be disappointed.

You are not necessarily limited to nature in your pictures. City or industrial scenes will fit with some music. For an industrial topic, try *Soviet Iron Foundry.* Ravel's *Bolero* is excellent for a film which portrays constant repetition in short cycles. There is a scene to fit any record that you may desire to use.

You can cut your film in one of two ways.

(1) By timing your music and by cutting the film foot by foot, frame by frame. (You edit the film by counting sixteen frames to each second of music. There are forty frames to one foot of 16mm. and eighty frames to one foot of 8mm. Check your projector, to be sure that it is running at sixteen frames a second.)

(2) Set your projector at a predetermined speed and, by a cut and trial method, work out a synchronism between scenes and musical passages.

The latter method will prove to be the better, for you cannot interpret a mood mathematically. Admittedly it is a tedious system and it involves a lot of cutting, but what worth while editing does not? To be sure that your projector is running at the correct speed each time that you project your film, you can make use of a stroboscopic disc, the construction of which has been discussed in this magazine.

Music and movies are usually treated separately, or music is used to fill the aural gap when movies are projected. But the combination of movies and music will offer more to you if you plan a film to fit the music. Make real use of that million dollars' worth of music in your record cabinet!

A report of school filming

[Continued from page 452]

example, table etiquette was the topic of a color movie, undertaken by the students of the Kingston, Pa., High School. Filmed outdoors in a garden setting, the production was entirely a student undertaking, from writing the scenario to the editing and titling.

Sensing the importance of correct posture, students and Roy Wenger, a faculty member, at the Cuyahoga Falls, Ohio, High School made *Postulates of Posture*, a picture dealing with posture in the classroom.

How to Mount a Horse, a film featuring the girls of Stephens College, Columbia, Mo., shows the techniques used by expert riders.

In June, 1939, a school made film replaced the traditional commencement program at the Claymont, Del., High School. Instead of listening to the usual graduation speeches, graduates and relatives saw each graduate on the screen in his "most successful" school activity.

With the assistance of Ruth Grout, county school health worker, five schools in Cattaraugus County, in the State of New York, cooperated in making a film showing the services of the county health department. High school students competed in writing the scenario for the production, they acted in the film and they learned a great deal about their own community's health problems.

The National Highway Education Board of Washington, D. C., has sponsored thirteen films of vital problems of traffic safety, which have been produced by schools under the direction of Dr. Edgar Dale, FACL, of Ohio State University. One of the films, *Sing a Song of Safety*, made by the Bexley, Ohio, Elementary School and designed for young pupils, tells how Mother Goose becomes worried about the carelessness of her family, in crossing the streets. Jack Be Nimble, Little Boy Blue and others show how children can be safe. Another film, produced by Dr. Dale's group, illustrates the safe ways of turning a car around.

When L. K. Meola, a teacher in the John Hay High School, Cleveland, filmed the technique of operating a typewriter, he discovered a more efficient method of teaching typewriter operation.

Dramatic themes are not neglected by school groups. What happens to a classroom when the teacher is not there was the theme of an amusing comedy, *When the Cat's Away*, produced by the Cinema Club of the Lowell Junior High School, Long Beach, Calif., with Dr. Helen Rees Clifford as technical adviser. A seminar group studying the screen play at New York University has written and produced a comedy in its classroom. The title is *Applesauce, Professor*.

A radical speaker is chased and punnished in a "comedy," *Public Enemy No. 13*, made by the Movie Club of the Monongah, W. Va., High School. In *Trouble or Nothing*, produced by Greenwich High School, rivalry over a girl brings disastrous complications, but all ends happily.

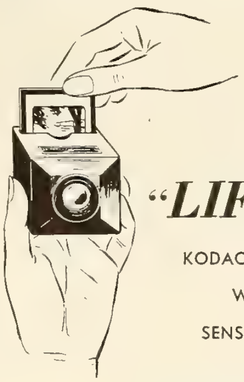
At the Central High School of Evansville, Ind., melodrama holds forth in *Curses! Foiled Again*, a movie in which three students and their parents stop a villain who has designs on Little Nell. Sacramento (Calif.) High School's *Track Dust*, which was sponsored by Edith Lawson, portrays two rivals on the track team. Each boy wants the coach to choose him to run the last lap of the relay in the school's largest track meet.

After studying the early history of the West, fifth grade students and their teacher at the University School, Lexington, Ky., donned the costumes of Western pioneers and filmed *Gold! Gold! Gold!*, the story of an early pioneer who crossed the frontier into California. Lillian E. McNulty was the cameraman.

Central High School, Memphis, Tenn., has produced the adolescent's film version of *The Path of True Love*.

Quick to realize the value of films, high school English teachers have used them to "streamline" their presentation of the classics. During the period that it studied *David Copperfield*, one English class in Los Angeles reproduced scenes from the novel. The Park School in Baltimore has its own dramatic record of *Silas Marner*, while, in three months, a ninth grade English class in the Barrett Junior High School, Louisville, Ky., developed a complete film version of *The Lady of the Lake*.

Lane Technical High School, Chicago, used the interior of a night club for one



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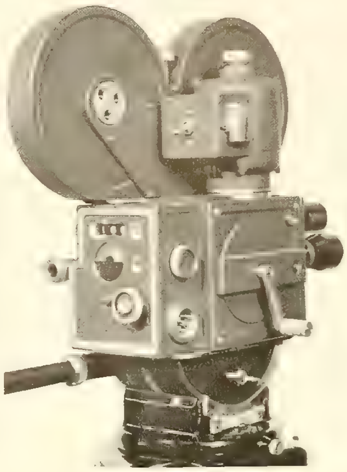

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of the scenes in its movie of Chaucer's *Canterbury Tales.* Portions of *The Merchant of Venice* and *As You Like It* have been filmed by the students of Blakely High School, Pecksville, Pa. Dover, Ohio, students did extensive research on the costumes, settings and history of the Civil War period and made their own version of *The Perfect Tribute.* The story of Cinderella was produced by Point Loma High School, San Diego, Calif.

However, dramatic pictures and photoplays by no means keep school producers busy. The laboratory and science classes are also material for the camera.

Students of the Franklin K. Lane High School, New York City, learn how to use a microscope by means of a film made by C. A. Gramet, one of the school's science instructors. The West Allis, Wisc., high school chemistry students study, in one of their school made films, how oxides are reduced to metals.

Today, the experimental psychologist keeps film records of the progress of his research. The Department of Psychology at Ohio State University has a library of films made in its own laboratories.

The application of school made movies is wide and, sometimes, unexpected. In Denver, Colo., several years ago, Eugene Herrington took a film which showed a four and a half year old kindergarten child making biscuits. Herrington's picture was the beginning of a public career for the child. Since the film was completed, she has demonstrated cooking in a number of large cities and has earned as much as $500.00 a week.

By means of its own film, an art class in Long Beach, Calif., demonstrates its methods of drawing the human figure. A color film produced at the Sullivan High School, Chicago, teaches the principles of color and color combinations to art students there. Another film made at the same school shows students the correct finger and hand manipulation in constructing letters. At Detroit, a production tells how art is present in many phases of school life.

Community projects have also interesting subjects for school films. The Glens Falls, N. Y., Centennial Celebration in May, 1939, was recorded on film by a school official who wished to preserve shots of his students who took part in a pageant. The activities of a local Red Cross unit were filmed by Greenwich, Conn., High School students, and "How a hospital fills a community need" was the theme of a movie made by the dramatic club of DeVilbis High School, Toledo, Ohio.

Prospective students no longer need to visit colleges and universities to see what they are like. Instead, they may take a trip to the college of their dreams by means of a film. Typical of this new development is a color film produced by Western State College, Gunnison, Colo., which includes many of the campus activities — sports, a girls' football team, mountain climbing, night skiing and a ski course that ends in a swimming pool. Carleton College, Northfield, Minn., is making a sound film, *A Tour of Carleton College,* to be used by its office of admissions.

The production of a film may be an incentive to students for the study of a particular subject. Children of the Fieldston School, New York City, developed a film of the history of clothing and learned a great deal about the subject. Collaborating with an instructor, Charles E. Cook, an amateur movie maker, they wrote the scenario, designed the costumes and chose settings for the project.

Realizing that many high school students need definite information on job finding, the Oakland, Calif., Board of Education has financed the making of guidance films, one of which shows students how to hunt for a job.

Universities have begun to recognize the need for trained workers in this new field. New York University, University of Southern California and St. Lawrence University have added courses in educational film production to their curricula.

Every day, more schools are added to the growing list of film producers. And every day sees additions to the lists of subjects that they film. It seems not unlikely that the time will come when movie production will be a regular activity in every modern school of the country.

Practical films

[Continued from page 449]

American countries.

A third recent industrial release by Horne is *Thawzone,* a 700 foot, 16mm. color film, sponsored by the Highside Chemicals Company. The movie was designed for engineers, and it shows the manufacture and use of Thawzone, a dehydrating fluid which removes excess moisture that is produced by the operation of a machine, such as a refrigerating plant. The film has been screened frequently by the Virginia Smelting Company, in conjunction with a film of its own.

Report From Calvin

The Calvin Company announces the completion of an industrial film, *Over Pine Mountain Trails,* for the Dierks Lumber and Coal Company, of Kansas City, Mo. The movie runs thirty minutes, and it is on 16mm. color stock with a sound track. *Over Pine Mountain Trails* is a comprehensive study of the growth of the lumber industry in the pine regions of the Ozark country. The achievements of the Dierks organization are shown, from its start in 1880 (when it bought timberland from the early settlers and Indians) to its large scale activities of today. The film will be offered only to architects, contractors and home owners. Larry Sherwood directed it, Harry Philpott was cameraman, Louis Glazier was the script writer and Lloyd Thompson and Wilkes Straley handled the sound. The theme song, *Over Pine Mountain Trail*, was written by Mr. Sherwood and was arranged by William Ganz.

Educational Triangle

Portraying the relationship of parents and teacher to the child and to each other, a new educational film has been completed by Hartley Productions. *Guidance Problem for School and Home*, with sound, runs to two reels of 16mm. black and white stock. Sponsored by Teachers College, of Columbia University, the film is designed to be a starting point for discussion of a child's adjustment to his social environment among Parent Teacher groups. As the producer writes, "The child who has been too dependent because of his parents' attitude is helped by the understanding of the teacher and the cooperation of the parents and teacher." Irving Hartley was director and cameraman, and Dr. Margaret Barker wrote the script.

Library Treasures Filmed

As an amateur experiment in the use of motion pictures for exhibiting rare books, a 16mm. color film has been produced for the New York Public Library by Lorene and Russel Kozak. *The "Reserve" or Rare Book Room of The New York Public Library* was designed for use with library visitors, and it shows such treasures as the Columbus Letter of 1493, containing the first written account of the discovery of America; a First Folio of Shakespeare (1623); a Gutenberg Bible (ca. 1450); a 15th Century French manuscript of the *Song of Roland*; and the *Bay Psalm Book* (1640). The film is available without charge upon application to the Circulation Department of the Library.

The clinic

[Continued from page 459]

Makers, which told how one filter could be made to fit many lenses. We are always glad to know that an item which we have published has been of real benefit to some movie maker, and we want to thank Dr. Wentzel for his note.

We are also indebted to him for an additional suggestion about filter holders. He was not able to obtain rubber washers of the proper size for his holder; so he used leather ones which he cut from small pieces of leather such as that used for half soles on shoes. To cut the pieces, Dr. Wentzel used a No. 10 washer cutter, which is sold by

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"Dupe" safeguard

Sometimes the sprocket holes of a valuable personal film will become torn because of faulty projection. Such a film cannot be projected again, and movie makers who have met this disaster usually sadly give up the movie as lost forever.

Yet, there still remains a happy possibility of saving the picture if the upper edges of the film perforations are not damaged. (The film perforations that are on the lower side as the film runs through the projector are usually the ones that are damaged.) If you send your film to the manufacturer for a "dupe" and explain the difficulty to the company, the "dupe" can be printed backward, so that the undamaged edges of the perforations are engaged in the printing machine. Since the "dupe" will be made on brand new film, with all the perforations intact, the "dupe" is in perfect condition for projection.

Amateur clubs

[Continued from page 453]

Zeh; *Kleptomaniac*, by Bion Vogel; *Honeymoon Special*, by J. E. Walter; *Hitler Was a Painter*, by H. E. McEvers; short subjects by Paul Armstrong, Ted McMurray, Paul Cramer, Dr. F. R. Loscher and Mr. Gilley. Ronnie Sinclair has been appointed secretary pro tem.

Films alfresco

Members of the Rockford Movie Makers, ACL, in Illinois, defied the midsummer heat by meeting in Sinnissippi Park for an outdoor picnic supper which was followed by films screened under the stars. Music and narrative comment were presented with all pictures, with arrangements for the meeting in charge of Algot Petersen and Lyle Porter. The club's special contest for films produced on the recent "Tooterville" train trip into Wisconsin drew ten one reel, 8mm. entries, with the results yet to be announced.

Melons for Tulsa

Just sixty members and guests of the Tulsa Am-Mo Club, in Oklahoma, sat down to a feast of 627 pounds of watermelon, sponsored recently by that group at the Crystal City picnic grounds. Our slide rule makes that ten pounds plus of melon for each person, which is good going. Willie McCalman and Arthur Lohoff followed the feasting with screenings of their 16mm. color films of Mexico. At a later general meeting, over 120 persons gathered at the Hotel Tulsa for a screening of *Fluffy, the Kitten*, from the League's Club Library, and *Going To College*, a publicity film produced for the University of Tulsa by Robert D. Mullin, of Filmcraft Productions.

Bushwick forms

New in Brooklyn (N. Y.) is the Bushwick Cine Club, ACL, which has been meeting monthly during the summer months. Henry N. Stamm is first president, assisted by Milton Schriever, ACL, as secretary treasurer. The club invites interested amateurs in the communities of Bushwick, Ridgewood and Glendale to get in touch with Mr. Stamm at 1303 Myrtle Avenue for further information. *Mount Zao* and *Chromatic Rhapsody*, from the Club Film Library, have been screened at late meetings of the group.

Greencastle ballots

New officers for the coming club year have been elected and announced by the Greencastle Movie Club, in Indiana, as follows: Lloyd Messersmith, ACL, president; Edward Mueller, vicepresident; Mrs. Walter Martin, secretary. Dr. D. W. Killinger will serve with them on the board of directors. The club's season concluded with an early summer picnic at the home of C. C. Gillen.

A.R.P. in Toronto

Through the courtesy and cooperation of the Toronto Police Department, members of the Toronto Amateur Movie Club, in Canada, recently were privileged to present in meeting the 2400 foot, 16mm. sound film, *Behind the Scenes in the Bombing of Britain*. The production, which had just arrived from England, is in two 1200 foot sections, as follows: Part One — *The Warning*, showing the general call to arms of all the services; Part Two— *The White Front*, showing the first aid and raid precautions organizations, *War and Order*, showing the police and fire fighting units, and *London Can Take It*, the famous short subject on the English air raids narrated by Quentin Reynolds.

Springfield sees

Gathering for their ninth consecutive meeting with 100 percent attendance, members and guests of the Springfield Amateur Movie Club, in Massachusetts, recently had the opportunity of seeing *Holiday in Dixie*, the feature length Ten Best award winner by Morton H. Read, ACL, of that city. The picture was presented with narrative and musical accompaniment by Mr. Read throughout its 1200 feet of 8mm. Kodachrome. On the same program, the club saw *Nite Life*, a comedy drama from the League's Club Library. Joseph

Radding, ACL, is secretary of this new group.

Kalamazoo 8's Titling was the subject of discussion at a late meeting of the Kalamazoo (Mich.) 8mm. Cinematographers, ACL, held in the Washington Square Library. Two films, *Southland Sketches*, a picture of Florida, New Orleans and other points of interest in the South, and *Wood and Waters of Michigan*, were projected by Kobe G. Vander Molen, ACL, to illustrate various types of titles. Both pictures were accompanied by music on the double turntable.

Los Angeles looks back Turning back the pages of club history, the veteran Los Angeles Cinema Club, one of the oldest in the country, recently staged a Revival Night program, composed entirely of early films previously screened by club officers and members. These films were *The Harbor Shark*, by Andrew Gram; *Mother Goose Rhymes*, by Dr. Roy Bailey; *Yacht Trip Ensenada*, by Harrison Chandler; *A Night at the Studios*, by Fred Champion; *Long Beach Earthquake*, by Franklin Skeele. At a later meeting, members of the Los Angeles club saw a feature length presentation of 16mm. color films of Central American countries, by Gaetano Faillace.

A. M. S. acts The customary summer recess taken by many movie clubs holds no interest for members of the Amateur Movie Society of Milwaukee, all of whom have been busily engaged during the sunny months in the production of *What Happened?*, the 1941 club photoplay. Listed on the technical staff are Mrs. Erma Niedermeyer, ACL, Harold Last, Red Garrison, Al Huennekens, Katherine Hoehn, Georgia Schantz, Dorothy Peters, Kathleen Clark, Robert Lees, Henry Korneth, Arthur Kersten, ACL, A. U. Riedel, ACL, and Eugene H. Millmann, ACL. Club members featured in the large cast are Carl Liebert, ACL, George Sievers, ACL, Elmer Klug, Martha Rosche, Carl Hirth, Al Wudtke, Jack Klein, Helen Schneider and Will Mett.

Beauties at Long Beach When, early this summer, the Junior Chamber of Commerce, in Long Beach, Calif., offered a series of prizes for the best still pictures and amateur movies made of their annual bathing beauty parade, members of the Long Beach Cinema Club promptly walked off with all the cinema awards. The winners, judged in two divisions, were: 8mm., Mildred J. Caldwell, ACL, first; Dr. Fran Buerger, second; Harry Ward, jr., third; 16mm., Clarence Aldrich, first; Albert Wright, second; Florrie Wright, third. At a later gathering, fifty five members of the Long Beach club journeyed to Los Angeles by bus and were the first amateur film group to be shown through the studios of the National Screen and Trailer Corporation.

Produce at Peddie With the coming of fall, the Peddie Motion Picture Club, of The Peddie School, at Hightstown, N. J., will begin its second year of film production and exhibition. During the school season of '40-'41, the club produced its first full length 16mm. film, a record of school activities known as *Peddie To Thee*. First officers of this enterprising unit are Fred P. Loeffler, president; Joseph L. Leininger, vicepresident; Robert C. Montgomery, secretary; Mrs. Earl R. Geiger, treasurer; Alvin Puth, production chief; John A. Ettlinger, J. H. Mohr and Mr. Leininger, cameramen; Alden E. Aldrich, assistant director. J. Walter Reeves, head of the school's public speaking department, served with the student group as director and faculty adviser.

The League at work

[Continued from page 460]

you. Fill it in carefully, thoughtfully. Don't hesitate to add to it, in a letter or in printed material, any additional data which seem at all pertinent or important. The more the consultant knows of your subject matter, the more thoroughly and intelligently can he suggest its organization for cine study.

When your completed chart, or a similarly informative letter, has been received, the next move is for the continuity department. What it will send you—in the terminology of the League's office—will be a *treatment outline* for the course of the film's production. This will not be a scene by scene scenario—which the League never undertakes to prepare—but it will be an adequately detailed discussion of that plan for the film's development which seems most suitable to your intended purpose. There will be suggested in the treatment outline an introduction, the pictorial course and thematic argument of the body of the film and a brief conclusion. Scene by scene suggestions will be made wherever they seem to the consultant to be of particular value or importance in presenting his ideas. A specific lead title will be noted, and subtitles will be outlined in part or in whole, as needed. Camera effects, gauged to the experience of the producer and to the capacity of his equipment, will be suggested wherever they serve the interests of the production.

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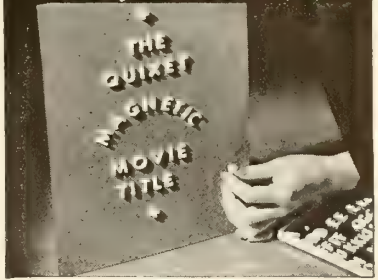

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Enroll in N.Y.I.'s new, short, LOW COST amateur movie course (8 mm., 16 mm.). Individual instruction by experts. Begin any time. Day, evening. Also News, Commercial, Portrait, Color Photography. FREE BOOKLET. N. Y. INSTITUTE OF PHOTOGRAPHY Dept. 105, 10 W. 33 St., New York, N. Y.

is then sent to the producer. The next step in the film planning process is the translation of this general blueprint of production into the specific terms of a scene by scene scenario. Although you may be relatively inexperienced, there is no better man for this job than yourself. It is you who best know the settings and subject matter available. It will be your job to get these things through your camera and on the film.

But the League still has aids to offer. Chapter XIX of *The ACL Movie Book*, beginning at page 261, presents a discussion of special purpose film planning and follows this with the basic principles of scenario writing for any picture.

With this book as a guide, and with your own intimate knowledge of the subject matter at hand, as cameraman producer you should do a more than adequate job on your initial script.

Whatever the result, the continuity department is again ready to aid you directly with the work. Send the first draft of your scenario to the consultant, who will check it through carefully for suggested changes and improvements. Thus, your knowledge of the film's subject and the consultant's knowledge of film planning will be brought into harmonious collaboration.

The consultant will write comments, as detailed and specific as need be, and you are then in a position to revise or to rewrite the script accordingly. This checking process — although generally effective in but one exchange of scenario and suggestions—may be carried on as long as you feel the need of help.

Changes on paper cost much less than changes on film—and the results are better in any case. As the shooting schedule moves forward, small immediate problems of technique or continuity may be solved in work, until, surprisingly soon, finished exposures are ready for the first rough editing. Splice your "takes" together in accord with the scenario, and then send the film in for its first checking on the League's screen. The technical and continuity consultants both will review it. They will send you suggestions and comments on matters that still can be improved. From the continuity department will come aid on the final editing, with specific suggestions for the finished wording of the titles. If you are shooting these yourself, the technical man will advise on matters of suitable cards, letter sizes, lighting and exposures. Sound films are served as well, with continuity guidance in the treatment and wording of the narrative and counsel on recording problems, facilities and matters of music and sound effects.

The League is prepared to tell you where and how you can have any of this work done for you, and it can advise you as to obtaining the studio and laboratory services involved. Its experience can simplify for you even the most complicated problems.

Last, but far from least, the League is prepared to advise with you on the possibilities and problems of distribution. Practical films which sit on the home office shelf, after a few gala screenings around the plant, are of little value to anybody. Movie Makers, always the leading journal in the field of special film reporting, maintains several regular departments which can be of aid to you. The League's consultants are informed about the existing and most effective methods of presenting your picture message to the people you want to reach. Large scale projection problems are solved at once through technical tables, always available.

About the only matter with which we cannot help is getting your film presented as a feature in Radio City Music Hall!

News of the industry

[Continued from page 461]

parencies may also be enlarged to color prints in sizes ranging from eight by ten to thirty by forty inches. These are called Kotavachrome Professional Prints.

New Optiax An improved model of the Optiax, a device which has long been familiar to readers of Movie Makers, has recently appeared. This instrument enables the user to center his taking lens exactly, for titles and extreme closeups of all kinds. It screws into the standard thread lens mount, while the taking lens fits into its outer end. Observation through a ten times magnifier then shows the image as it will be centered with respect to the camera aperture. The new model Optiax carries a number of technical improvements, it is nicely finished in dull chrome and it sells for $12.50. Further information may be had from Wolk Camera Company, 231 South Dearborn Street, Chicago.

New Radiant The Radiant Manufacturing Company, 1140-46 West Superior Street, Chicago, has perfected a new model of self supporting screen, said to be automatic in operation. The new Radiant screen folds compactly within a small space. When one presses a small lever at the lower portion, the metal tripod legs slide into open position, where they remain in place. A half turn of the screen container engages an automatic lock, after which the projection surface can be raised into position by a single pull. It remains in place without hooks or hangers and it may be adjusted to any height, from seventeen to fifty inches from the floor. This adjustment is effected by the incorporation of an automatic clutch, which will remain rigid in any position in which it is placed. Side sway is minimized by the use of square tubing, and all metal parts are cadmium plated. The screen housing is finished in crackle.

Hartley School Hartley Productions, a 16mm. producing studio, has now made its equipment and personnel available for teaching purposes. Those interested in preparing for work in commercial 16mm. fields and amateurs who desire to improve their technique are invited to write to Hartley School of Film Making, 20 West 47th Street, New York City, for details of the curriculum. The school will run from October, 1941, to January, 1942, and details of such subjects as lighting, editing, sound recording, titling and other essentials will be covered. Classes are held Monday evenings from eight to ten.

Ben Cohen Those associated with the title making and laboratory fields will miss the genial personality of Ben Cohen, head of Park Cine Laboratory, who died suddenly on July 22. Mr. Cohen founded the firm in Brooklyn in 1931 and carried on the business successfully, aided by his daughter and son, Pearl and Jesse S. Cohen. In 1938, the laboratory was moved to its present address, 120 West 41st Street, New York City. The business will continue as before, and it will now be administered by the son and daughter as partners.

Sing, America! A new series of community song films will be distributed by Nu-Art Films, Inc., 145 West 45th Street, New York City, under the inclusive title of *Sing, America, Sing!* The first subject of this series has been completed and it is available for release. It features talented performers, accompanied by outstanding orchestras.

Speedy-Q sound effects A complete twenty four page catalog of disc sound effect records has just been issued by Speedy-Q Sound Effects, 67 West 44th Street, New York City. It is said that these records enable one to select a wide variety of background music.

Du Pont booklet A new twenty page booklet that will be of interest to the amateur and commercial user of film for photographic copying is *Du Pont Films for Documentary Reproduction*, recently issued. All necessary information for handling, exposing and processing Du Pont Safety Microcopy, Safety Positive and fine grain Safety Positive is included. Copies may be had by addressing a request to the firm at 9 Rockefeller Plaza, New York City.

Commonwealth has Wangers

Famous stars and outstanding stories have always been the hallmark of Walter Wanger productions in the theatrical field, and the fact that these subjects have been made available in 16mm. sound is important news. Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City, is the exclusive 16mm. distributor. Some of the titles included in the series are *Blockade*, with Madeleine Carroll and Henry Fonda; *I Met My Love Again*, with Joan Bennett and Henry Fonda; *Stand-In*, with Leslie Howard and Joan Blondell, and others.

Cuban musicals World's rights to a series of twelve new one reel musical shorts, to be released in 16mm. sound on film, have been acquired by Hoffberg Productions, Inc., 1600 Broadway, New York City. The first of these, *Cuban Rhythms*, will be released immediately, and it will be followed with one production a month.

Color book *Kodachrome—a data book on photography in color* is the title of a new, well illustrated and up to date booklet on this well known medium. Topics included are pictures by daylight and in artificial light, use of exposure meters with Kodachrome, black and white prints, projection data, duplicates, how the process works and specifications. This fifty two page book sells for twenty five cents. It is published by Eastman Kodak Company, Rochester, N. Y.

Nu-Art musicals A series, new to 16mm., which offers cinematic and sound interpretations of musical classics, has been announced by Nu-Art Films, Inc., 145 West 45th Street, New York City. The series consists of seven single reel subjects, including the following titles: *The Wizard's Apprentice*, *Zampa* and *Second Hungarian Rhapsody*. There is also offered the *Screen Traveler* series, produced by André De La Varre, with appropriate music and narration, the films of which are said to be unique in their class. An attractive folder about these subjects is available from Nu-Art.

Superflood life longer The Wabash Photolamp Corporation, 335 Carroll Street, Brooklyn, N. Y., has succeeded in incorporating certain improvements in its Superflood bulbs for home movie and still photographic lighting. The useful life of these bulbs has been materially increased. The life of the No. 1 Superflood has been increased to a new total of three hours, that of the No. 2 Superflood to eight hours. It is said, also, that these new bulbs maintain their efficiency, after prolonged use, much better than did their predecessors.

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New and better devices that add to the pleasure of amateur movies. Guaranteed to give lasting satisfaction.

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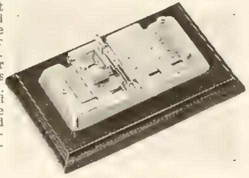

None other like it! Always makes a perfect splice. Cuts and cements in one operation. For 8mm. or 16mm. film, sound or silent. Makes splicing easy, saves time and film. Chrome finish. Mounted on walnut finish base. Complete **$6.95**

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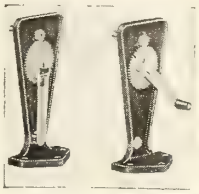

With Clutch Crank

Geared 5 to 1, the Franklin Rewind gives smooth, fast rewinding without the annoyances often experienced with moderately priced units. Outstanding value at **$2.25**
Set of Two, **$4.50**

THE FRANKLIN SAFETY REEL

With Threading Device

Ends slot-threading. Makes it possible to thread film outside of reel. Durably made and guaranteed.

200 FT. 8mm. 45c
200 FT. 16mm. 45c
400 FT. 8mm. 65c
400 FT. 16mm. 65c

Franklin accessories provide the amateur movie maker with practical aids for the better projection of his pictures. Every Franklin product is reasonably priced and guaranteed.

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16MM. KODACHROME 1.00
8MM. KODACHROME .50
Illustrated Color Folder
Upon Request
FRANCIS S. NELSON
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GEORGE ARLISS *in*
"THE IRON DUKE"
and many other 16mm. sound films for rent. Write Dept. MM for free copy of new 1941-42 catalogue.
Lewis Film Service
216 E. First St. Wichita, Kans.

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ON YOUR MOVIE
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We carry a full stock of all nationally advertised movie cameras and equipment. We don't have expensive price catalogues, but whatever you need, write us and we'll quote you the lowest prices.

One of the leading Motion Picture Producers in the East

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■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

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■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: Save two ways—buy reconditioned good equipment. USED CAMERAS: 16mm. Filmo 75, Cooke *f*/3.5 lens, $30.00; Victor Model 3, *f*/3.5 lens, $35.00; 16mm. Filmo 70A, Cooke *f*/3.5 lens and case, $42.50; 16mm. Filmo 121 Magazine, Cooke f/2.7 lens, $25.50; 16mm. Cine-Kodak K, *f*/1.9 lens and case, $52.50; 16mm. 100 ft. Cine B, *f*/1.9 lens and 3" telephoto *f*/4.5 and case, $67.50; 16mm. Filmo 70DA, 15mm. wide angle, 1" *f*/1.8 Cooke, 3" *f*/3.5 Wollensak and case, brown finish, $215.00; 16mm. Bolex with Primoplan *f*/1.5 lens, $245.00; Bolex 8 complete, 12½mm. Kino Plasmat *f*/1.5, 25mm. Trioplan *f*/2.5, 1½" Dallmeyer *f*/3.5 and case, $267.50. USED SOUND ON FILM PROJECTORS: Bell & Howell Model 138, single case, 750 watt, with amplifier, $165.00; Bell & Howell Model 120D, with amplifier, 750 watt bulb, $175.00. In stock: New Bolex 8mm. or 16mm., new Movikon 8mm or 16mm., Bell & Howell Auto Load Master turret models, Filmomaster projectors and Ampro projectors. Don't horse-trade until you write Bass first. Free on request: 84 page Bass Cine Bargaingram, an authority for silent and sound equipment. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ FOR SALE: 16mm. Cine-Kodak Special with all latest attachments and the following equipment: 1" *f*/1.9, 2½" *f*/2.7, 3" *f*/4.5, 4" *f*/2.7, 15mm. *f*/2.7 and 6" *f*/4.5 lenses; filters: U-12 Wratten-A, U-12 CK-3, U-12 Kodachrome haze, U-7 Kodachrome haze, U-7 CK-3, U-7 Wratten-A, W-Mount with Wratten-A, CK-3 and haze; 11 masks with case; case for camera; Eastman tripod and case; 16mm. E. K. enlarger; adapters for tel. lenses. Camera and equipment all in A1 condition. Best offer accepted. S. P. PAINTING, Toledo Scale Company, 40 Broad St., Boston, Mass.

■ BELL & HOWELL Filmosound Master complete with 100 extra feet of speaker cable and auxiliary 1 inch lens. Only used twice. Complete, $360.00. MARTIN HUGHSON, 141 Brantwood Rd., Snyder, N. Y.

■ WIND BAK: for your 8mm. Bell & Howell camera, make wipes, dissolves and cut away views. Installation guaranteed, $19.50. LENSES, as new; 15mm. *f*/1.5 Dallmeyer, $65.00; 2" *f*/1.9 Dallmeyer, $55.00; 2" *f*/1.5 Dallmeyer, $95.00; 3" *f*/3.5 Dallmeyer, $55.00; all like new in chrome mounts; 3¾" *f*/3.3 Cooke, new condition, $59.50; 1½" *f*/4 Dallmeyer, $35.00; 6" *f*/3.5 Dallmeyer, $75.00 1½" *f*/4.5 Eastman for Model 60 camera, $23.50; Cooke *f*/1.8 1", $39.50; 1" Leitz *f*/1.4, $95.00; Dallmeyer 0.99 1", $39.50; 1" Cooke *f*/2.7 for Bell & Howell, $39.50; Cooke 1" *f*/2.7 focusing mount, $45.00. Bell & Howell Model 138 sound projector, single case, completely reconditioned, $145.00; 16mm. Bolex, Hugo Meyer *f*/1.5, new condition, $275.00; Bell & Howell 70-DA, bronze finish, brand new condition, *f*/1.8 Cooke 1", 15mm. Goerz wide angle *f*/2.7 and 4" *f*/4 Dallmeyer lens, $225.00. Bell & Howell Academy sound projector, latest model, new condition, $245.00. Ampro YSA sound projector, new condition, $265.00. Bell & Howell Diplomat, as new, list $198.00, price $129.50; 500 watt Univex 8mm. projector, excellent condition, $23.50. Bell & Howell Turret camera, critical focuser, 1" *f*/1.5, ½" *f*/2.5 Cooke. 2" *f*/1.9 Dallmeyer lens, equipped with Wind Bak, brand new condition, price $245.00. 8mm. Bolex, *f*/1.9 lens, 1½" *f*/3.5 lens, wide angle lens, brand new condition, price $249.50. The most liberal traders in the country. NATIONAL CAMERA EXCHANGE, 11 So. Fifth St., Minneapolis, Minn

■ SALE OF SOUND PROJECTORS: Victor 40B, latest model, 12" Speaker, excellent condition, $214.50; Victor 36, 10" Speaker, excellent condition, $164.50; Victor 25, A.C.-D.C., excellent condition, $129.50; Ampro UAB, demonstrator, like new, De Luxe Speaker, $301.00; Ampro N, large speaker, excellent condition, $185.00; Ampro Y 6" Speaker, excellent condition, $165.00. BERNDT AURICON IN STOCK. Many other movie bargains. Highest trade in allowances. Write and tell us what you want. We will respond quickly. HABER & FINK, INC., 12-14 Warren St., New York City. Phone: Barclay 7-1230.

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■ LARGE selection. 8mm. films, 16mm., sound and silent. Send for your "AMATEUR-MOVIE-SPECIAL" today. INSTITUTIONAL CINEMA SERVICE, Inc., 1560-m Broadway, N. Y. C.

FILMS FOR EXCHANGE

■ EXCHANGE: Silent pictures, $1.00 reel. Finest sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND, silent films exchanged, rented, bought; 8 & 16mm.; always bargains. Get on our list. FRANK LANE, 80 Boylston, Boston, Mass.

■ 8MM. FILMS: Castle Releases. 50 ft. 180 ft. New prints. Good used prints. Sales. Exchanges. Trade-ins. RIEDEL FILMS, Dept. MM-1041, 2221 W. 67th St., Cleveland, Ohio.

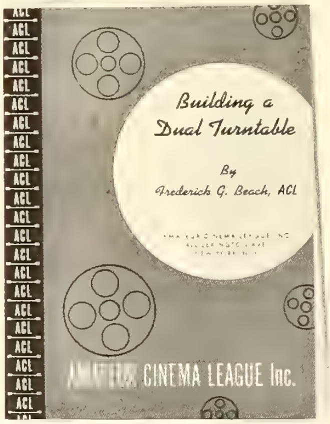
MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

■ EDITOLA—for double system 16mm. Separate heads for sound and picture. Shows picture and reproduces sound. Particulars. EDITOLA, 894 Woodland Ave., Oradell, N. J.

Build It

THE ACL WAY!


Building a Dual Turntable
By Frederick G. Beach, ACL
AMATEUR CINEMA LEAGUE Inc.

The latest booklet of the Amateur Cinema League covers the procedure for building the increasingly popular adjunct of personal filming—the Dual Turntable.

Written by Frederick G. Beach, ACL, this booklet has thirty pages and is illustrated. It is available to all League members without charge. If you have asked to have your name placed on the booklet mailing list, a copy has already been sent to you. If you are not on the list, but are a member, you may have a copy by writing to the League for it. It is available only to League members.

Amateur Cinema League, Inc.
420 Lexington Avenue New York, N. Y.

A negative drying setup, involving the use of a small electric fan and two of the new "sealed silver" heat lamps marketed by Wabash will, it is said, dry a film thoroughly in from one and a half to two minutes. This idea might also be applied to drying home processed title films.

Lens tissue A new type of lens cleaning tissue that is guaranteed to be free from lint or filler and to be completely non abrasive is distributed by Raygram Corporation, 425 Fourth Avenue, New York City, under the name of Ross Optical Lens Tissues.

Book review

■ *International Motion Picture Almanac*, 1941-42, edited by Terry Ramsaye, 1106 p., cloth, leather back; $3.25 postpaid; Quigley Publishing Company, New York City.

Terry Ramsaye's annual *omnium gatherum* of facts about theatrical—and other—motion pictures, which he has compiled with the assistance of Martin Quigley, jr., as associate editor, has made its appearance in its usual substantial and readily usable form. There are "what's whats" and "who's whos" about the theatrical movie industry and a comfortable amount of information about substandard filming activities.

The pages devoted to statistics of "the industry" provide interesting facts. Here we find a division of "General Economy," but we need not infer that Hollywood has yet felt the pinch of priorities and other urgings toward less spending. Evidencing the complexity of theatrical production, we discover that 276 different industries, arts and professions are involved in making any feature picture. The average daily wage for theatrical motion picture employees is $11.08—a munificent figure that is considerably thinned out by the additional fact that the average annual earning comes to only $361.03. One wonders if $5.00 a day and 260 days of working time, which add up to $1300.00, might not be more satisfactory in the long run, even if less impressive than the $11.08 figure.

MOVIE MAKERS notes with a sympathetic chuckle the fact that the *Almanac* also likes to put quotation marks around the word "documentary." And, again, we sadly observe the absence of Mr. Ramsaye's philosophical disquisition that used to enliven this annual book of knowledge.—*R.W.W.*

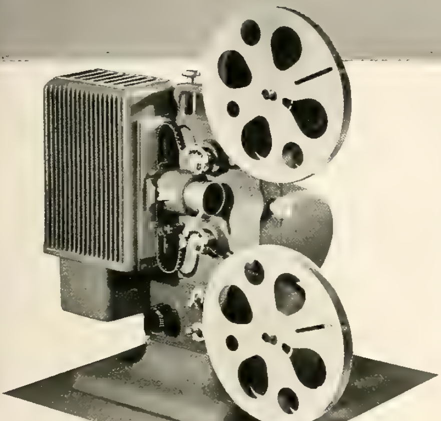
Three 500-WATT "Eights"

...AS RIGHT AS THEY ARE BRIGHT

YOU know the speed of your camera's lens, of course.

But do you realize the importance of speed in a projector's lens? The bearing it has upon the sparkle of your screen images? For it isn't just the light in the lamphouse that counts. It's the amount that reaches the screen. Lamp, reflector, condensing lens, projection lens—all must team together to give you the kind of brilliant, full-size pictures your 8-mm. movies deserve.

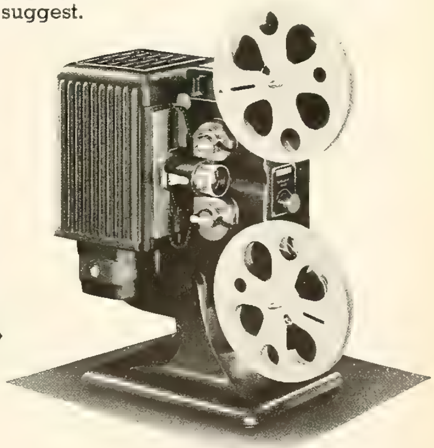
That's just one of the reasons why these Kodascopes Eight are so highly regarded by informed cinamateurs. Mechanically, as well as optically, Kodascopes Eight are designed to make the most of your movies.

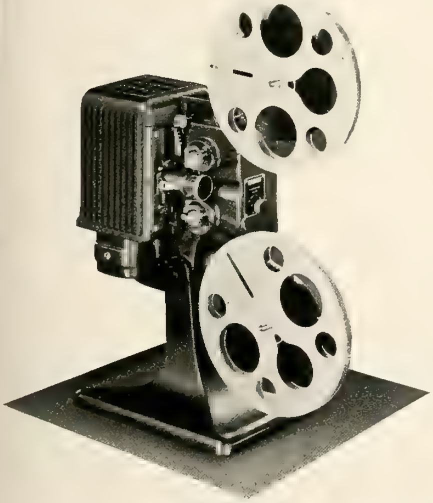


KODASCOPE EIGHT-33 Newest of the new "Eights," the "33" is a smartly finished projector offering maximum projection convenience at markedly low cost. Standard equipment is a powerful 500-watt lamp and fast $f/2$ lens. 300- and 400-watt lamps are available. Major operating controls are centered on a convenient side panel . . . projection speed is adjustable . . . motor and lamp switches are independent—you can rest the lamp during the rapid motor rewinding of film . . . tilting and framing controls are readily accessible, positive in action . . . snap-back film gate facilitates threading . . . a useful carrying handle furthers safe and comfortable handling.

Kodascope Eight-33 is a far less costly projector than its features and refinements would suggest.

KODASCOPE EIGHT-70 This tremendously popular 8-mm. projector incorporates all the advantages of the "33"—and then some. Same lamp setup, but a faster $f/1.6$ projection lens which, as part of the well-designed optical system, produces maximum 8-mm. screen brilliance. Three-way control switch marked "OFF," "MOTOR," "LAMP," offers fingertip control of major projection functions. Permanently prelubricated major bearings . . . tilting control at top of pedestal base. The "Eight-70" looks, and is, the finest of the "Eights."





KODASCOPE EIGHT-70A This running mate of the "70" duplicates every one of its many advantages, and offers in addition doubled screen shows with every threading. A taller base and longer reel arms permit the "70A" to take 400-foot reels—a 32-minute show at normal projection speed. For this single reason many cinamateurs prefer Kodascope Eight-70A.

Ask your dealer for the full story

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COMPANY
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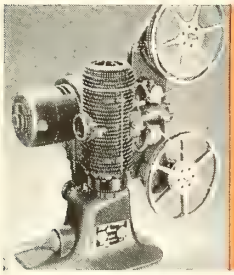
Have You *Really* Seen Your Summer Movies?

● If you haven't shown your latest films with a modern Filmo Projector, a real thrill is in store for you. A Filmo will give new beauty to your color films, new brilliance to all your movies. It will reveal details that you hadn't suspected the camera had caught . . . will give you (and your friends) new respect for your ability with a camera.

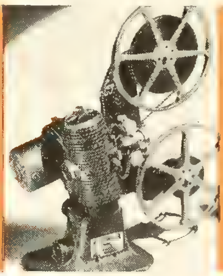
Your films will *remain* beautiful, too, because Filmos provide *complete* film protection. The film emulsion can't touch any stationary part of the Filmo mechanism. And the straight in, straight down, straight out shuttle-tooth motion minimizes perforation wear.

Take one of your summer films to your Filmo dealer. Ask him to show it on a Filmo Projector. Then judge for yourself.



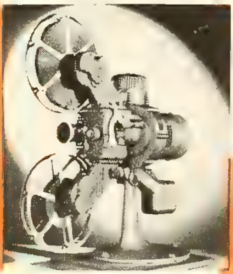
Filmo-Master 8mm. Projector

400- or 500-watt lamp. Fast F 1.6 lens, instantly interchangeable. Two-speed focusing with focus lock. Clutch. Two-way tilt at turn of a knob. Metered lubrication. Complete with lens, lamp, and case, $109.



Filmo-Master "400" 8mm. Projector

All the advantages of the Filmo-Master 8 (left) plus longer geared reel arms which accommodate 400-foot film reels, permitting programs as long as 33 minutes. Complete, with case, $123.

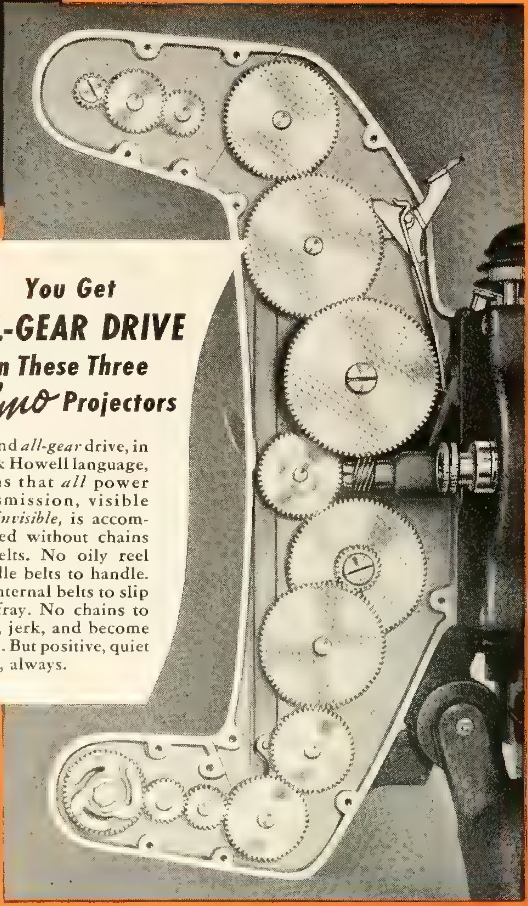


Filmo Master 16mm. Projector

750-watt lamp. Fast F 1.6 lens, instantly interchangeable. Clutch, reverse, and two-way tilt. "Safe-lock" sprockets prevent incorrect film threading. Complete, with case, $159.

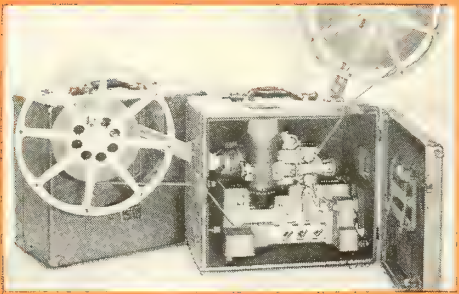
You Get ALL-GEAR DRIVE in These Three Filmo Projectors

. . and *all-gear* drive, in Bell & Howell language, means that *all* power transmission, visible *and invisible,* is accomplished without chains or belts. No oily reel spindle belts to handle. No internal belts to slip and fray. No chains to wear, jerk, and become noisy. But positive, quiet drive, always.



Cover removed to show reel spindle all-gear train in Filmo 8mm. Projector

Get These COLOR FILMS of NATIONAL PARKS



Filmosound "Academy" Permits entertaining at home with the finest professionally produced *sound* films. Easy to operate. Shows silent films, too—you can trade in your Filmo silent Projector on a Filmosound. Ask your dealer for a demonstration and for trade-in allowance.

Would you like to supplement the travel films you took this summer—to add beautifully-made 16mm. *color* films—so that you'll have *complete* records of the beauty spots you visited? Bell & Howell Filmosound Library now makes this possible by offering 400-foot 16mm. silent films *in color* on:

Yellowstone. Geysers, hot springs, paint pots, falls, wild life.

Grand Canyon. North rim, Kaibab deer, trail to river.

California. Redwoods, San Francisco, Yosemite, Death Valley, Boulder Dam.

Northwest Mountains. Glacier Park, Mount Rainier, ascent of Nisqually Glacier.

Indian Life. Zuni, Navajo, and San Ildefonso Indians.

Utah. Desert, Great Salt Lake, Bryce Canyon.

Mount Rushmore. Rare views of gigantic heads sculptured on a Black Hills mountain.

Also 13 color films of foreign lands, 16mm. and 8mm.

For details on these and other films to round out your own travelogs, write for Filmosound Library Supplement 1941-A.

Castle Films, Too, from Bell & Howell

All the popular Castle films of world news, sports, adventure, travel, and cartoon comedies are available from B&H Filmosound Library. Prices are low. Send for free catalog—100 subjects.

Send for These Film Catalogs

All the vast resources of the Filmosound Library are presented in three catalogs, one each on recreational, educational, and religious films. Free to 16mm. sound projector owners; 25c each to others. Send coupon. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Ill.

Please send complete information about: ( ) Filmo 8mm. Projectors; ( ) Filmo 16mm. Projectors; ( ) Filmosound Projectors; ( ) Our Colorful World travel films in color.

Send ( ) Castle Film Catalog; Filmosound Library Catalog of ( ) recreational, ( ) educational, ( ) religious films.

I own (..........sound) (..........silent)

projectors of .... make.

Name ....

Address ....

City .... State...... MM 10-41

PRECISION-MADE BY Bell & Howell

MOVIE MAKERS

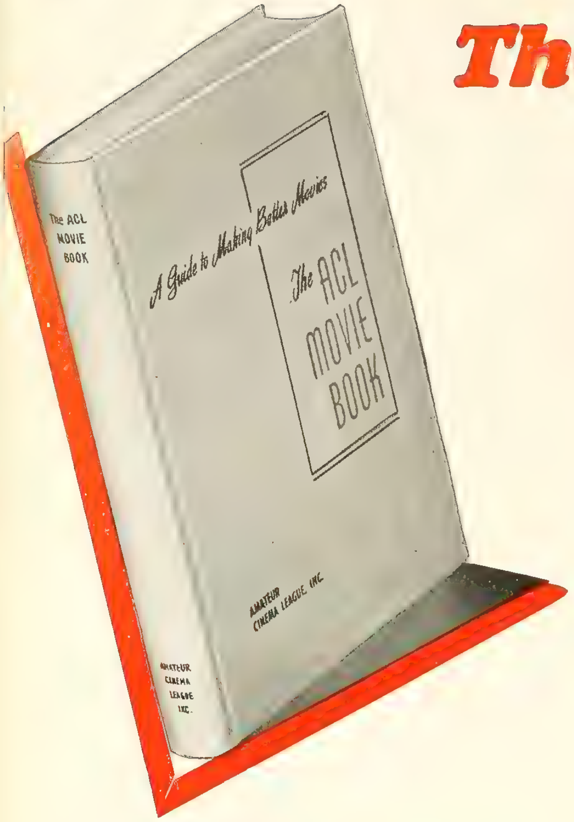
Magazine of the Amateur Cinema League, Inc.

NOVEMBER, 1941

25c

EVERY NEW MEMBER GETS—

The ACL Movie Book



IT'S the latest book on amateur movie making! . . . It's the biggest book about the subject written in the past decade!

311 PAGES—OVER 100 ILLUSTRATIONS—FRAME ENLARGEMENTS—PHOTOGRAPHS—DRAWINGS! INTERESTING — NEW IDEAS — SIMPLY WRITTEN—ACCURATE—COMPLETE—FULL INDEX.

Written by the staff of the Amateur Cinema League—compiled from their experiences in serving thousands of movie makers for over a decade, this book represents the latest and simplest cine technique. It is based on what amateurs do. It tells you what you want to know because it comes from the needs and questions of over 21,000 League members—every one a real movie maker.

The new book is packed with information and it is simply written in an informal style. You will find it fascinating, and you may be sure that the information is correct — IT'S AN ACL PUBLICATION.

GET THIS NEW BOOK IN *ADDITION* TO THE SERVICES AND PUBLICATIONS LISTED BELOW *ALL* FOR $5.00 A YEAR

★ **MOVIE MAKERS** . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen — will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

- Color filming—27 pages, *illustrated*
- Titling technique—32 pages
- Featuring the family—34 pages
- Lighting personal movies—37 pages, *illustrated*
- Films and filters—31 pages, *illustrated*
- Building a Dual Turntable—30 pages, *illustrated*

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

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New York, N. Y., U. S. A.

Date........................

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in Canada, $3.50 in other countries.)

MEMBERSHIP ....$5 a year

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Street ....

City.. State......................

Nov. '41

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR **Five dollars a year**

AMATEUR CINEMA LEAGUE, INC.

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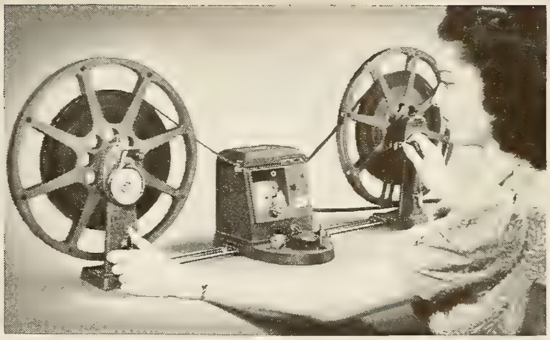
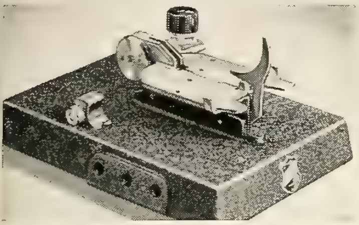
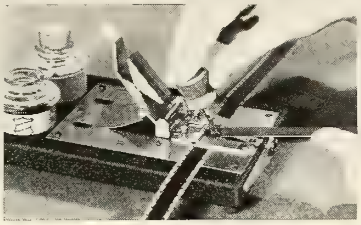
GET THE
FINEST FILM EDITOR
THIS EASY WAY

B&H Add-A-Unit Film Editing Equipment permits you to start with a splicer and gradually add units until you have a *complete Film Editor.* No loss of usefulness of any parts! No need for factory alterations during accumulation! No extra cost penalty!



B&H FILMOTION EDITORS. Permit reviewing your films as *motion* pictures when editing. Moving image is brilliantly, sharply cast on a miniature screen. One model for 8mm. film; another for 16mm. Both provide complete film protection. The 16mm. model offers choice of regular or heavy-duty (pictured) rewinds. B&H Add-A-Unit design permits using your present Filmo rewinds and Model 136 Splicer; necessitates buying only the Filmotion Viewer. Send for folder on B&H Editing Equipment.





B&H FILM SPLICER, MODEL 136 (*above, left*). Splices all 16mm. and 8mm. film faster because each film end is positioned but once, and because ends are sheared in same operation that brings bonding areas together. Makes exclusive B&H *diagonal* splice—strong and pliable—quiet in sound film projectors. Is the basis of the Add-A-Unit line. Price, $14.65.

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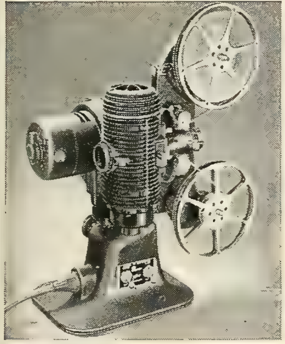
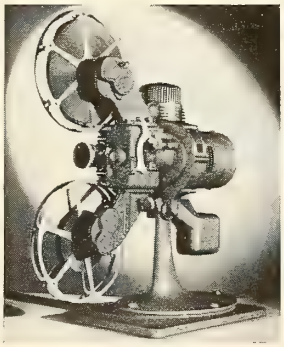
Filmo PROJECTORS—*Inspected 2800 Times for Perfection!*



There's no secret about how Bell & Howell builds 8mm. and 16mm. projectors to perform better and last longer. It's done by (1) correct design (a heritage of 34 years as supplier of *professional* motion picture machinery), and (2) precision manufacture. In making and assembling Filmo Projector parts, almost every second operation is an inspection. Each component must be *right to a microscopic degree,* or out it goes!

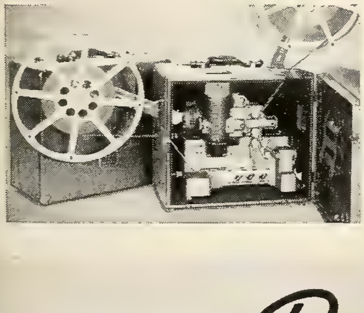
FILMO 8mm. PROJECTORS. 400- or 500-watt illumination through fast F 1.6 lens. Two-speed focusing, with lens focus lock. Clutch. Two-way tilt, knob-controlled. Metered lubrication. "Floating film" protection. *Fully gear-driven*—no chain or spring belts inside or out. Power rewind. With lens, lamp, and case: 200-foot film capacity, $116.25; 400-foot, $131.20.

FILMO MASTER 16mm. PROJECTOR. Entirely gear-driven—no chain or spring belts. Gear-driven power rewind. 750-watt lamp. F 1.6 lens with focus lock. Clutch for still projection. Reverse switch for backward action. Pilot light. Two-way tilt. Metered lubrication. Complete film protection. "Safe-lock" sprockets insure correct film threading. With case, $169.60.



MODERNIZE YOUR HOME PROJECTION!

With Filmosound "Academy" (below) you can entertain at home with Hollywood's finest *sound* films. Filmosound will show your own 16mm. silent films, too, so you won't need your silent projector. Trade it in to help pay for a Filmosound. Ask your dealer about the liberal trade-in allowance.



Films on Handicrafts and Hobbies

Among the thousands of films available at moderate rental or sale from B&H Filmosound Library is a popular group on handicrafts and hobbies. Some are silent, some are sound films. If *your* avocations appear on the following list of subjects covered, perhaps you would profit from seeing the films. Subjects: Broadstroke Drawing, Linoleum Block Cutting and Printing, Photography, Wood Turning, Bookbinding, Loom Weaving, Decorative Metal Work, Leather Work, Puppet Making, Pottery Making, and others. For film descriptions, send coupon.

All the Castle films, too, are available from Bell & Howell.

Add a TURRET HEAD to Your Magazine Filmo

Now Filmo Auto Load and 141 Cameras may be equipped, at the B&H factory, with the same three-lens turret head that distinguishes the popular Filmo Auto Master. This is another example of that money-saving Filmo characteristic—adaptability to newest developments and improvements without loss of original investment. For information on this and other adaptations and conversions, send coupon for booklets. There's one each on 16mm. camera, 16mm. projector, and 8mm. equipment improvements.

Bell & Howell Co., Chicago; New York; Hollywood; Washington, D.C.; London. *Established 1907.*

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1843 Larchmont Ave., Chicago, Ill.

Please send additional information about: ( ) film editing equipment; ( ) 8mm. projectors; ( ) 16mm. projectors; ( ) Filmosounds; ( ) films on handicrafts and hobbies; ( ) Castle films. Send booklets on conversions of: ( ) 16mm. cameras; ( ) 16mm. projectors; ( ) 8mm. equipment.

Name...............................

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City.................... *State*.... MM 11-41

PRECISION-MADE BY *Bell & Howell*

The Precision-Built Revere 8 MM PROJECTOR

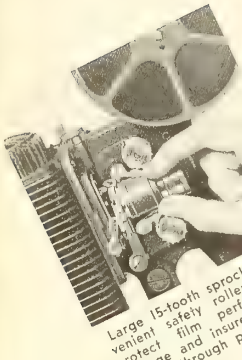
Has Everything

YOU NEED FOR BRIGHTER MOVIES, SMOOTH SHOWINGS AND FILM PROTECTION

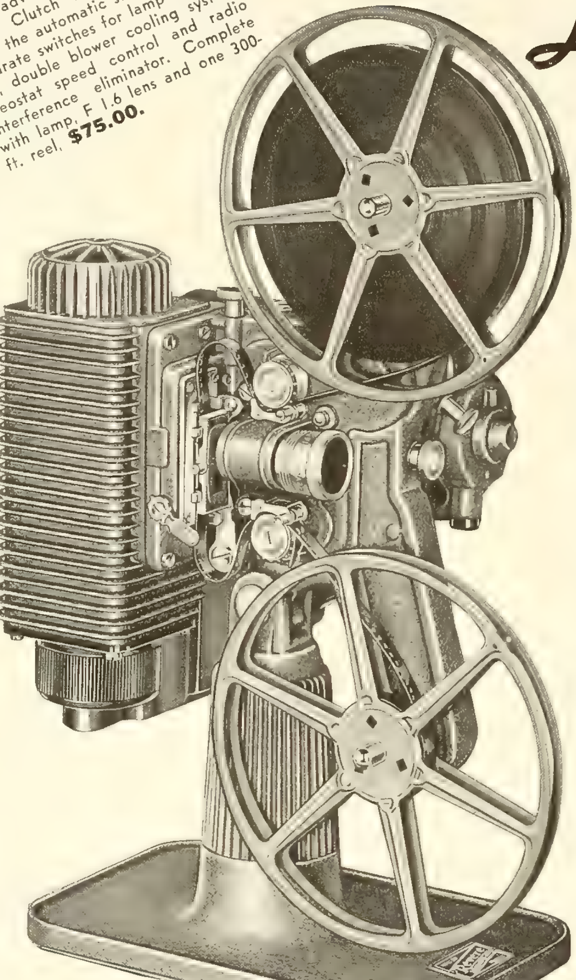
Revere's time-proved 500-watt optical system offers the finest illumination for 8 mm. film projection. Ask for a demonstration and you will see why experienced movie makers, as well as thousands of amateurs, choose Revere for *the clearest and brightest movies. Easy "3-point" threading,* two-way tilting, *300-foot reel capacity,* fast power rewind and many other convenient features assure *theatre-smooth performances.* Revere's high standards of precision mean many extra years of trouble-free service. *From every standpoint*—quality construction, advanced features, and simplicity of design—*the Revere Projector is today's best value.* See Revere 8 mm. Cameras and Projectors at your dealer's! Write for new literature. REVERE CAMERA COMPANY, INC., Dept. 11MM, 320 E. 21st Street, Chicago, Illinois.

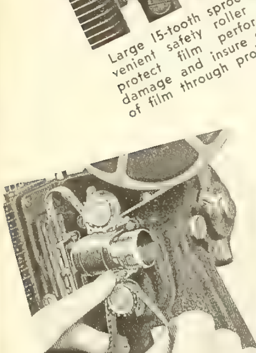
REVERE MODEL 80 PROJECTOR

Top quality at moderate cost has made the Revere "80" one of the fastest-selling home movie projectors ever built. Its precision-built mechanism, fully enclosed gear-and-chain drive and rewind, powerful AC-DC motor and high-ratio duplex shuttle film movement give your movies theatre-quality steadiness. Other advanced improvements include: Clutch for "still" pictures (with the automatic safety shutter), separate switches for lamp and motor, double blower cooling system, rheostat speed control and radio interference eliminator. Complete with lamp, F 1.6 lens and one 300-ft. reel, **$75.00.**

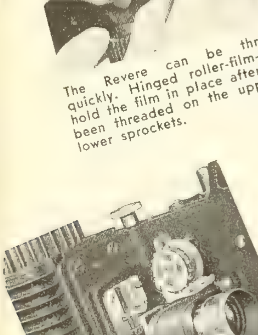


Large 15-tooth sprockets and convenient safety roller film guides protect film perforations from damage and insure smooth travel of film through projector.

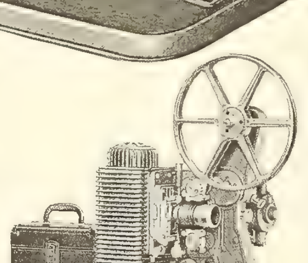




The Revere can be threaded quickly. Hinged roller-film-guides hold the film in place after it has been threaded on the upper and lower sprockets.



The aperture shoe in the Revere film gate can be easily removed for cleaning.

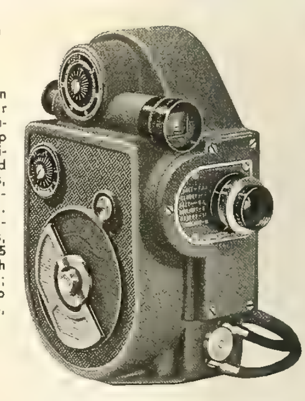


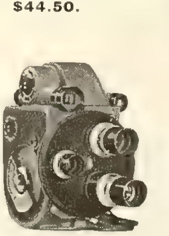
REVERE MODEL 85 PROJECTOR

has the basic features of the Revere "85" plus these additional refinements: duo-shield light diffuser, beam threading light, sensitive gear-tilting device, and deluxe carrying case. Complete with 500-watt lamp, F 1-6 lens and carrying case, $89.50.

REVERE "88" CAMERA

for sharper movies in brilliant color or black-and-white. Automatic film-loop sprocket, Eastman licensed spool and spindle, 5 speeds, and many other advanced features. Complete with Wollensak F 3.5 lens, **$38.50**; with F 2.5 lens, **$52.50**; with F 1.9 lens, **$72.50**; with Bausch & Lomb 12.7 mm. F 3 lens, **$44.50.**





REVERE "99" TURRET

Just what you need for greater versatility including telephoto shots. Its turret head permits instant change of lenses. Has basic features of Model 88 plus turret head for 3 screw-type lenses and extra optical view finder for use with telephoto lenses. Complete with one Wollensak 12.5 mm. F 2.5 lens, **$77.50.**

Revere *Quality 8M/M Equipment*

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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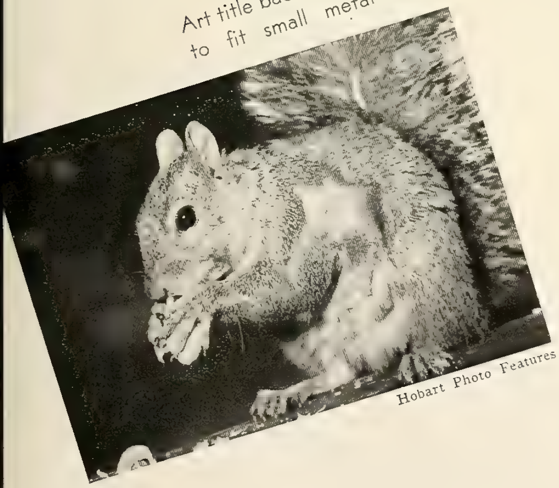

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Full speed ahead

THERE'S good news ahead for all double-8mm. enthusiasts! The same extreme speed advantage that 16mm. camera owners have enjoyed in Agfa 16mm. Triple S Pan Reversible is now available in a new 8mm. film—Agfa Twin-Eight Triple S Pan Reversible.

Combining a balanced gradation with an amazing speed that is particularly evident under artificial light, Twin-Eight Triple S Pan is ideally suited for indoor use or for movies under any type of adverse light conditions. It has full panchromatic sensitivity and wide exposure latitude plus the fine-grain quality and high resolving power so essential in 8mm. work.

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Agfa

8mm. and 16mm.

Triple S Pan

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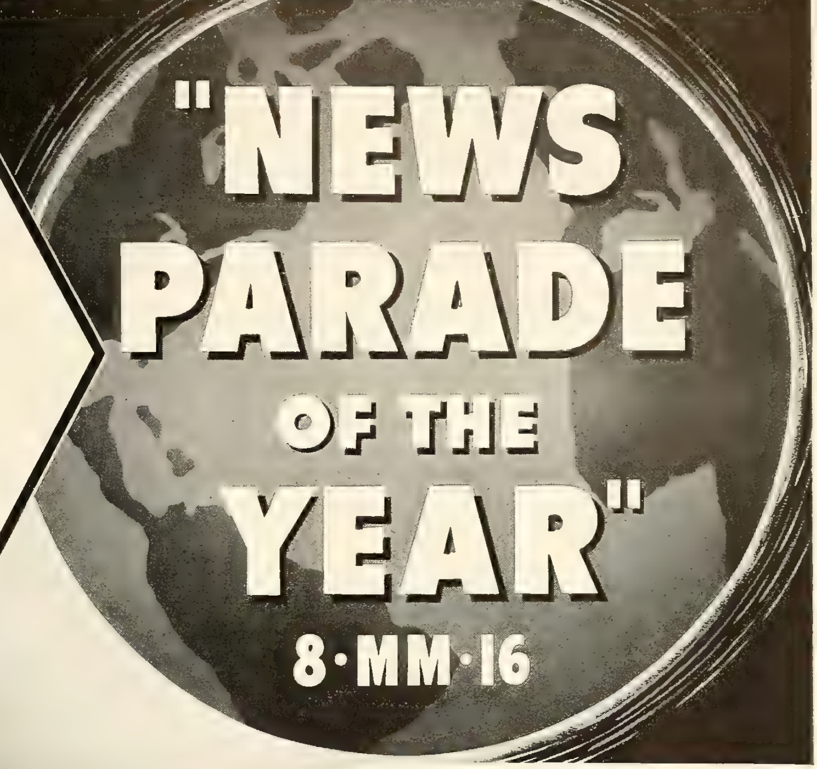
MADE IN U. S. A.

Agfa

READY NOW! *Own*

1941's GREATEST HEADLINES *in* CASTLE FILMS'



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- **CANADIANS SMASH SPITZBERGEN!**
- **ROOSEVELT-CHURCHILL MEET!**
- **FRANCE'S TRAGIC FATE!**
- **U. S. DEFENSE GROWS!**
- **HISTORIC SEA BATTLES!**
- **Other Events that Made 1941 History!**

For every projector owner a priceless chronicle now and for the years to come.

All Castle 16 MM are processed by VAP-O-RATE. All 8 MM Castle Films are also treated.

NEVER BEFORE has there been a year like this one! Here is destiny filmed when it happened . . . where it happened . . . as it happened—an authentic, living, moving record of a mighty era.

Castle Films' **"NEWS PARADE OF THE YEAR"** preserves for all time the mounting pace of events, month by month, through an epic year in world history! It is the *only* complete and authentic Home Movie Review of the *entire* year!

For less than the cost of unexposed movie film, you can own this astounding record of a world in turmoil. Don't wait. **SEND THIS HANDY ORDER FORM TO YOUR PHOTO DEALER TODAY . . . NOW!**

CASTLE FILMS

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NEW YORK

FIELD BLDG.
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RUSS BLDG.
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Please send Castle Films' "NEWS PARADE OF THE YEAR" (1941) in the size and edition checked below.

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	8 mm.	
☐	Headline 50 Feet	$1.75
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☐	Headline 100 Feet	$2.75
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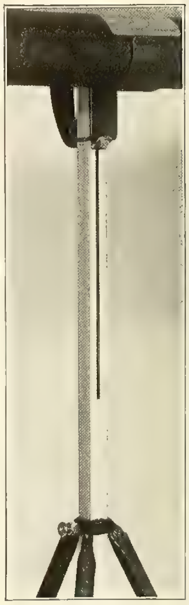
Only the Da-Lite Challenger Gives You

SQUARE TUBING IN BOTH THE CENTER ROD OF TRIPOD AND THE EXTENSION SUPPORT

Square tubing in *both* assures positive alignment of the screen surface and prevents twisting.

Solid Square tubing (instead of a thin metal strip) in the extension support gives unequalled rigidity and strength. It makes all sizes of screens from 30″ x 40″ up to and including 52″ x 72″ hang perfectly, without sag, wobble, or possibility of the extension rod bending, even when *raised* to the *highest* position. No other screen has this essential feature. It is an exclusive, patented Da-Lite improvement.



To open legs, slip collar down on tubing and legs lock automatically at proper place.

AND ALL OF THESE OTHER VITAL FEATURES

Simplified Design — The extension rod fits snugly inside the center rod tubing of the tripod, yet it moves freely without risk of injury to the fingers in its operation. A flange at the lower end of the extension rod extending through a groove in the center rod tubing, contacts the screen case and raises it, when the extension rod is raised. There are no extra movements. The Challenger is unsurpassed for ease of operation.

Positive Screen Height—When the Challenger is raised to desired height a spring latch pushes plunger into a drilled hole in the extension rod and locks it firmly in position. There is no friction lever to slip. No thumb screws to tighten.

Floating Center Suspension of Case assures even tension for the two outer edges of the screen and prevents wrinkling.

Sturdier Construction—Steel stampings only are used instead of castings (which are liable to break). The handle bracket encompasses the square tubing (instead of being attached to the thin metal part of the case).

Genuine Da-Lite Glass-Beaded Surface—This fabric, famous for its light reflective qualities, is recommended by all the leading projector manufacturers and is chosen by leading industrial organizations for their sales and training films (costing thousands of dollars) to insure the brightest and clearest projection. This finer surface is available on all Da-Lite models including the Challenger and the only truly automatic screen ever offered the home movie fan — the electrically operated Da-Lite Electrol hanging screen.

Greater Value—Volume production and efficient manufacturing methods, perfected through 32 years of experience account for Da-Lite's greater values. You can get a Da-Lite Screen for actually less than your second choice screen would cost. See the Challenger and other Da-Lite Screens at your dealer's! Write for literature! Da-Lite Screen Company, Inc., Dept. 11MM, 2723 No. Crawford Ave., Chicago, Ill.

The Challenger is the only screen that can be adjusted in height merely by releasing a spring latch and raising extension rod.

Look for the Name DA-LITE When You Buy!

REG. U.S. PAT. OFF.

IT'S ART, TOO

MUSIC with personal films is an accepted practice, through the medium of double turntables. Some movie makers are so devoted to filming, the latest of the fine arts, that they overlook the obligation that is upon them to treat older arts fairly, if they make use of them with their films. This obligation is violated very often in using musical records with double turntables.

The technique of careful turntable operation calls both for judgment and for handiness. It is still in the process of development, and now is probably too early to make definitive statements about it. But a few obvious rules of good taste will occur to anybody who considers both pictures and music when he plays records with reels.

Music and film should match in importance. Using a part of a great symphony with a casual landscape or trivial jazz with fine scenes of towering mountains violates this principle.

If descriptive music is employed, it should be familiar enough to the general public to make the allusion certain. It should also be sufficiently descriptive to forestall a puzzled audience. A nondescript composition by some obscure musician, which he calls *A Summer Day,* will give no cue to the audience. Verdi's *Anvil Chorus* is an example of descriptive music that we can safely use; it is well known and its descriptive quality is unmistakable.

If music has become fixed in its association, in the minds of cultivated people, do not use it, unless you want the association to be set up by the audience. Walther's *Prize Song,* from Wagner's *Meistersinger,* or Beethoven's hymn of joy from his *Ninth Symphony* will fit no films, although films can be made to fit them.

Great music and jazz should not be used with the same film. To cultivated people, this is as ludicrous as would be listening to *Hellz a Poppin* and *Hamlet* on the same program. Your film undoubtedly has a mood, which the music should match. If there is no mood, it is a poor film that deserves no music—good or bad. If it is simply a film record, this rule can be modified.

If you make use of a well known composition, do not fade into it or introduce it in its casual middle ground. You would not start your film fifty feet onward from the leader; a musical composition should not be treated in an offhand way, if you would save the musically literate in your audience genuine discomfort.

If the music that you use is coming to a climax, do not fade it out until the climax is reached. You do not care to say to Beethoven, "Shut up now; that's enough of your noise!" If you have let him speak at all, let him finish his musical sequence, as you would finish a cine sequence.

If you will deal with recorded music on the double turntable as you would ask a musician to deal with your films, you will have followed the Golden Rule and you will have kept your reputation for good taste, in making use of a sister art.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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Amateur Cinema League offices are open from 9:00 A.M. to 5:00 P.M., Mondays through Fridays.

Giving thanks in film

Scenario of family event for Thanksgiving picture

J. WILLIAM FRANKLIN

LET us give thanks for Thanksgiving!—the first good warm winter's gathering and one of the best opportunities to film the family, as a group, on a festive occasion. There is color ("Look at those cranberries!") and action ("Just watch him carve that big bird!") and human interest ("There goes Junior on his sixth piece of pie, folks!")—and it all takes place in one room. Put some flood bulbs in the ceiling fixture, keep your camera as handy as your fork and you will be able to *taste* this Thanksgiving over and over again.

First, however, plan your shots in advance. Perhaps you can include the football game or a ride into the country. Then you will have a complete reel, worthy of fine titles. Or, you may want just a hundred feet of the dinner alone. In either case, give the main course a good build up.

Picture the arrival of your guests—in the yard or up in your apartment—and spend three or four feet in closeups, so that future audiences can really get to know the guests before seeing them around your table.

Then there is another attraction that should be introduced before dinner time—one whose importance is such that he should be filmed even before he is completely prepared for an entrance—Tom Turkey himself!

Here is the plan: get your lights ready (two No. 1 flood bulbs should be enough for this closeup), then march resolutely to the kitchen door, knock and enter. Quickly plug your lights in, choose your viewpoint (just above and to the right of the roaster) and then suggest that it might be time to baste the subject within. In such a manner, you should be able to secure the prize shot without any extraordinary amount of fuss or finagling. Later, the custodian of your kitchen will agree that it was "really no trouble at all" for such a splendid introduction to your dinner scenes.

Best of all is the movie which is planned, scene by scene, in advance. Actually, a plan means that you will have less trouble during shooting, for, by following it, you will find that many closeups and transitions can be filmed before or after the occasion. Needless to say, a plan also makes for "apple pie" editing ease.

If you make your own script, do it the easy way. Figure out, first, the most important items in your Thanksgiving program. Build the story around them. Generally, Thanksgiving means turkey, and turkey means food for everybody and a special treat for the children. Thanksgiving also means church and serious thoughts of gratitude for all we have. Perhaps, in motion picture language garnered from good shots taken during the past year, you would like to tell for what you are giving thanks at this season.

But let us take the happiest point of view—turkey and children. Immediately, you begin to think of ice cream and cake and drumsticks. And, if you are that far, go a little farther and consider filming the scenario at the end of this discussion. You can revise it to meet your own needs.

For instance, the aunts and uncles in the script which follows can be cousins or just friends. The children can be of any age (provided they like drumsticks), and the outdoor scenes can be taken in your living room. If you do shoot them out of doors, then you can confine all the interiors to one place—the dining room (except for the one roaster closeup, already fixed up for you).

Several shots can be taken before or after Thanksgiving, thus relieving you of extra trouble during the BIG day. These, specifically, are Scenes 2 through 4, 8 through 15 and some of the closeups of the immediate family around the table.

You will note that this scenario gives you some grand chances for the family record reels and, if there is budding talent in your home, for some real acting. Altogether, it should not take more than 150 feet of 16mm. film or seventy five feet of 8mm. If you use color, the lighting can be taken care of with four No. 1 bulbs or two No. 2's; however, if you want longer views, to include the whole family in one shot, you had better double that number. Fast black and white film will record this event with just two No. 1's and maybe a good reflector or two. Now, it is up to you to show your friends what a swell time *you* had this Thanksgiving. Go to it!

Drumstick Drama

1. *Closeup.* The top half of a roaster. A hand lifts the cover off, to reveal the turkey. Another hand enters the scene and bastes the turkey.

2. *Long shot.* Through the kitchen window, looking down on Peggy and Ken (of indeterminate but definitely of drumstick eating age). Ken has just halted beside Peggy, to offer her a ride on his tricycle. Abruptly, they pause in their conversation, lift their heads and sniff the air excitedly.

3. *Closeup.* Ken and Peggy, wide eyed, lift their noses high and then turn to look at

[Continued on page 508]

Pigskin pointers

What to do when cameras record football games

BENJAMIN F. FARBER, jr., ACL

"SNOW threatens as the clock nears two on the afternoon of the crucial match . . ."

(Two cameras start to roll; one focuses on the stadium clock, the other on the cheering section.)

". . . the huge crowd that banks Memorial Field is tense. An air of expectancy, of mingled hope and confidence, hovers over the Dartmouth section . . ."

(Camera number one tilts down from the clock to the players' entrance.)

". . . and then it *explodes* in a tremendous cheer, as the Big Green squad takes the field . . ."

(Both cameras, one with a telephoto, train on the first team in warming up formation.)

". . . they're ready for this game, tuned up the hard way—toughened physically by a rough schedule, drilled mentally into a smooth running machine, hardened psychologically by last minute setbacks, yet always learning, fighting, surging on up toward *this* opportunity, *this* afternoon, to turn the tide against *this*, the topnotch team of the East . . . there goes the whistle . . ."

(One camera records the kickoff formation; the other catches the crowd, rising as one man.)

". . . picks it out of the air and leaps into his long pounding stride behind wonderful interference . . . down past his own twenty five, down to the thirty five, the forty—where Ray Hall throws a beautiful block for him—and on down the sideline, almost into the clear, way down to the Cornell forty four yard line. That's the way to open a ball game—forty five yards at one crack—and does the stand love it!"

So runs the narrative that introduces one of the greatest 16mm. "scoops" in history.

For four thrilling, action packed quarters, two 16mm. cameras turned with every play, recording, in long shot and closeup, each thundering tackle, all the fingernail catches plus reaction shots of the stands gone wild plus the time clock. Then, with lenses nearly wide open, they got it! Out of the turmoil of the last three minutes of play, as the Big Red Steamroller hunched closer and closer toward that double stripe, these two cameras recorded the phenomenon that rocked the football world—Cornell's five downs against Dartmouth!

It made a great picture. Newsreels gobbled it, blew it up to 35mm. and thrilled audiences with it, seventy two hours after the last whistle. Dartmouth edited footage of the entire game, added sound and screened it for

[Continued on page 518]

Victor de Palma from F.P.G.

● Catch cheerleaders, bands and side lights, as well as important plays. If possible, shoot a tackle during practice.

C. H. Jorgensen from F.P.G.

• Shots of the soldier's routine that you can catch.

Photographs by Charles Ferrie, jr., ACL, from R. I. Nesmith

Company dismissed!

Filming the fractions of leisure in soldier's life

LAURENCE S. CRITCHELL, jr., ACL

I HAVE been a soldier in the United States Army, now, for six months. I know what K.P. means, in terms of so many potatoes to be peeled or dishes to be washed. I have stood more than one guard mount, sleeping in uniform through uneasy summer midnights. I know that to be a Provost Orderly is not quite so respectable as it sounds and that an M.P. on a soldier's arm does not stand for Mashed Potatoes; that a P.X. is a place in which to buy beer; that you cannot pawn your rifle, to help out on those last few days before pay day. All these are familiar now.

But I do not know how a soldier can make a complete movie of his camp. When I left the ACL staff, to go to Fort Dix, this was the one special request that was made—for an article on that subject. But I do not know, even now, where a soldier would get the time.

From six o'clock in the morning until five o'clock in the afternoon, he has only one free period, and that is during the half hour of rest after lunch. He cannot break from ranks, to film formations. He cannot film on Saturdays and Sundays, for nothing happens then; half the men of the post are free to leave (which they do), and the other half write letters on their bunks or entertain visitors, or snooze. And he cannot film during training periods, for then everybody must pitch in to get the work done, and a movie camera would be viewed as an ingenious means of "gold bricking"—Army slang for taking things easy.

The answer is, of course, that a soldier really cannot make a movie of *all* the aspects of his Army life. He has to sacrifice. But out of that sacrifice something can be saved that is almost better than the original.

Take, for instance, the leisure hours of a soldier. Why not build a movie continuity around them? They have color; they have variety; they offer freedom of movement; and, above all, for the movie maker, they have human interest. Few civilians know how a soldier spends all his leisure time. The aspects that have been dramatized by many organizations—his loneliness in small towns near the post; his frequenting dance halls and pool parlors—these are only part of a bigger and more interesting whole.

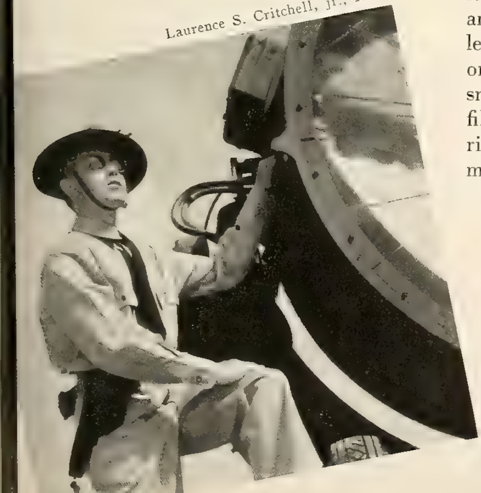
Approach such a film by the simple and effective method that was used by Thornton Wilder in *Our Town*. This treatment has an admirably American feeling. It consists of telling the audience only the obvious facts about your subject, telling them briefly, telling them unaffectedly and telling them as if you were greatly surprised at them yourself.

Something like this:

"COMPANY DISMISSED!"

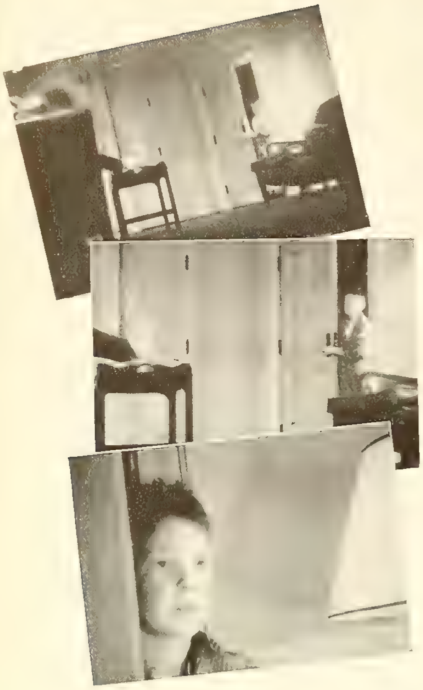
Fade from the above lead [Continued on page 509]

Laurence S. Critchell, jr., ACL



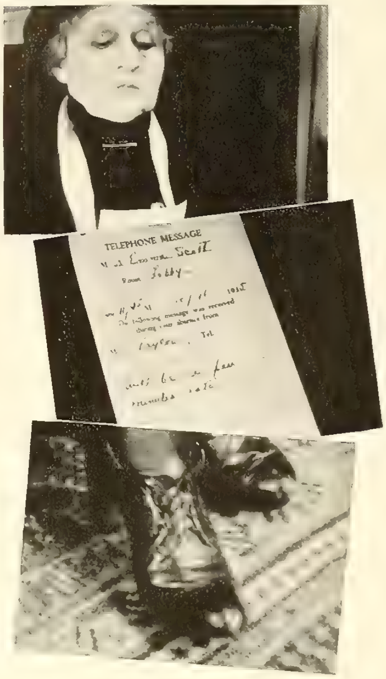
• Laurence S. Critchell, jr., ACL, Private First Class, author of this discussion on filming Army life.

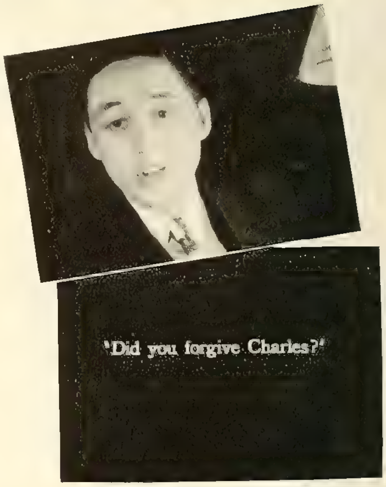
The



• Here is the traditional sequence—long shot, medium shot and closeup. Note that the action is continuous from scene to scene. This is a neat job of cutting on action.

• A neatly contrived reaction shot. First, we see the face of the woman reading the memorandum, then we see the memorandum and, finally, instead of seeing her face again, we see her feet, impatiently tapping — to express her reaction.




"Did you forgive Charles?"

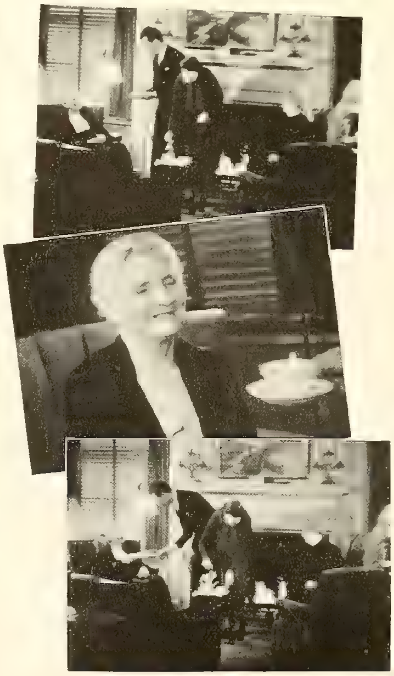
• Cutting in a short title—the title is inserted right after the actor opens his mouth to speak the words. After the title, the rest of the scene of the actor completing the speech is used.

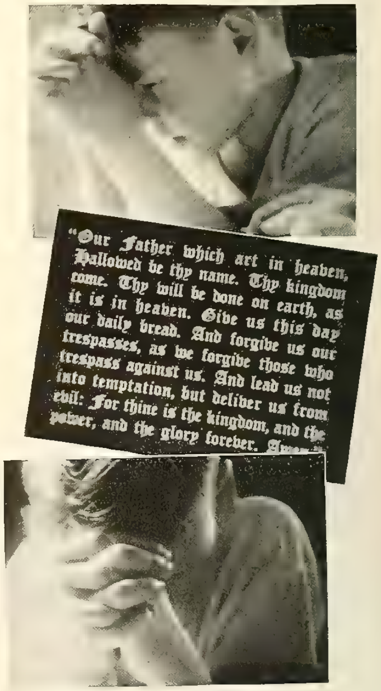
16mm. scenes by
Kenneth F. Space, ACL

RIALT
FIRST N.Y. SHO
UITS LON

• Frame from a montage of city shots. Each scene in this series is very short —less than two feet in length. The series of short shots gives an effect of fast tempo and excitement.

• Another example of cutting on action. The action of the man giving the woman the teacup is continuous from medium shot to semi closeup and back to medium shot. The action of the last frame of one scene matches that of the first frame of the succeeding scene.




"Our Father which art in heaven, Hallowed be thy name. Thy kingdom come. Thy will be done on earth, as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory forever.

• A lengthy title wording permits a change in camera viewpoint after the title has been presented. Here, we have a side view of the actor, then the title and finally a front view.

final polish

Creative editing gives it to our movies

KENNETH F. SPACE, ACL

IT HAS often been said that the main point of difference between a "top notch" movie and an average one is to be found in the editing. Whether this is putting the case for careful editing too strongly or not, the fact remains that good editing is the final refinement of movie making.

Creative editing is something more than cutting out bad scenes, laboratory punch marks and other obvious faults. It is something more than simply arranging shots in sequence. Both processes are good as far as they go, but they are merely the preliminary steps to the creative element of editing. This discussion is frankly devoted to those who want the best results that editing can give them—the final polish in film making.

Scene Length

When we are shooting, we need not worry about taking too much footage of any particular scene, for we know that we can trim the footage in editing. But, when we have the reel on the rewind, we come to the question, "How long is a scene?"

There is no scientific answer. In fact, scene length is often determined by the need of completing a given piece of action while the camera is in a given position. Those who have made industrial or dramatic films will be very familiar with this arbitrary guide to scene length. But there are other types of shots that can be cut to whatever length we wish.

Here are a few pointers.

Since long shots establish the locale of the subject, while closeups provide detail, in general, you can cut long shots to about three feet; medium shots can go for three to three and a half feet, with closeups running between four and five feet. (These and subsequent footage figures are given for 16mm. at sixteen frames a second. Divide them by half for 8mm. and multiply them by one and a half for 16mm. taken at twenty four frames a second.)

If the subject is mainly scenic and pictorial, however, the long shots can be held longer—possibly up to four or five feet. These long shots should be interspersed with medium shots whenever possible, so that the film will not lag through too slow a tempo.

This matter of tempo is confusing. To our "long haired" friends, tempo refers to a style of motion picture editing that is rhythmic, almost musical in essence. To most of us, it means only that the length of an individual scene is controlled by the type of action in it. In other words, scenes of fast or violent action will have their effect heightened if they are short (even as short as six inches in some cases), while slow or restful scenes can be held longer.

For example, a pastoral country scene can be lengthy, while a shot of a city might be cut to two or two and a half feet. The length of the rural scenes will give that portion of the film a more restful quality, while the brevity of the city shots will give the urban section a more exciting aspect.

Often the tempo of successive sequences may be contrasted effectively. In a recent film of Mexico, a sequence of leisurely shots of church towers and bells was followed by a sequence beginning with a tilt down to a market place full of hustle and bustle. At first, the scenes of churches and of the market place were all about the same length, and the effect of contrast was lost. Then, the movie maker reedited the film. He left his church scenes untrimmed, but he cut each of the market scenes to about half its length. The effect on the screen was ex-

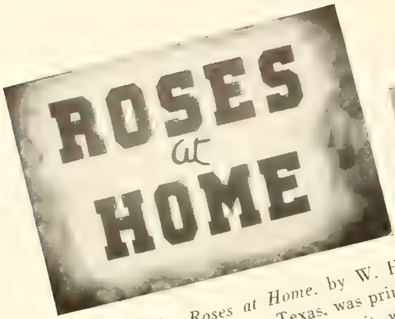
[Continued on page 516]

• Often, you can bridge a gap in continuity by inserting a scene filmed after the main part of the picture is completed. Here, the shot of the switchboard was made later, to connect the shots of the actors telephoning.

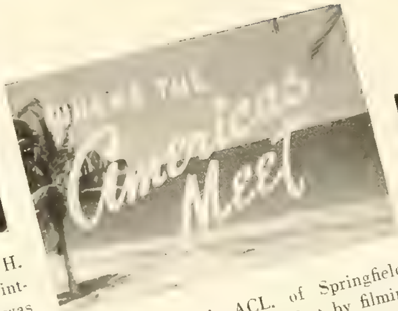
• An example of the "hot dog running gag." A series of scenes of one actor doing something inconsequential and inappropriate can be inserted in travel and scenic pictures. Repetition of the action makes it funny. For example, no matter how beautiful the view, Sally is interested only in her "hot dog."

• A leisurely pace is effective in rural scenes, and they may run quite long on the screen. Should you contrast rural shots with city shots, the former might run twice as long as the latter.

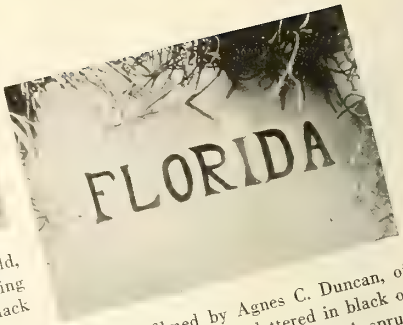
FINE TITLES



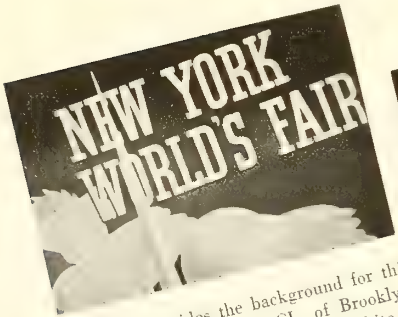
The lead title, *Roses at Home*, by W. H. Mecom, ACL, of Houston, Texas, was printed on a piece of wallpaper, and it was filmed in a single exposure just as is any simple title. The background design of the paper gives the title its effect.



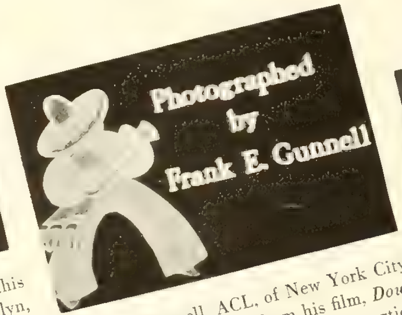
Morton H. Read, ACL, of Springfield, Mass., made this lead title first by filming the wording, lettered in white on a black card, in advance of his trip to Puerto Rico and, second, by shooting the background after he had rewound the film when he arrived at the island.



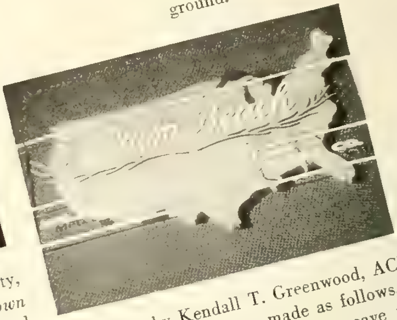
This title, filmed by Agnes C. Duncan, of Little Falls, N. J., was lettered in black on blue paper, to represent the sky. A spruce bough, draped with Florida moss, provides the foreground; the result, filmed in color, looks surprisingly as if the black letters were filmed against a natural sky background.



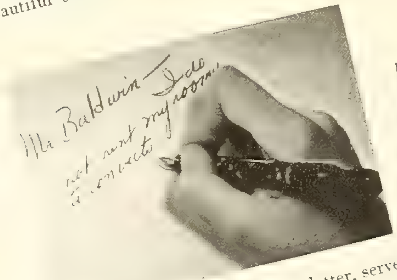
A poster provides the background for this title by George Tasso, ACL, of Brooklyn, N. Y. The lettering was printed in white on the poster (forty two point Memphis Bold type); then Mr. Tasso covered the lettering with light yellow ink, using a Speedball pen. The result, in color, is a soft and beautiful contrast.



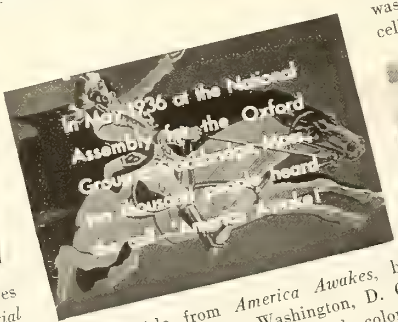
Frank E. Gunnell, ACL, of New York City, filmed this credit title (from his film, *Down Mexico Way*) on a homemade vertical titler. The background is black velveteen, the figure of the musical Mexican is a cutout and the title wording is done in movable metal letters.



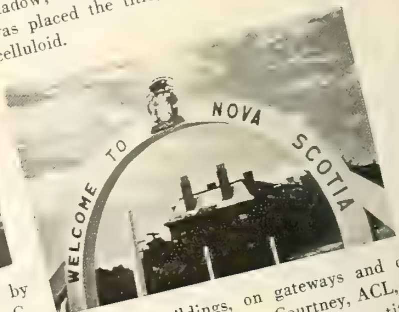
This title, by Kendall T. Greenwood, ACL, of Sanford, Maine, was made as follows. A background of cloth of coarse weave was laid down; over this was placed the map, cut from three eighths inch plywood and obliquely lighted so that it would cast a shadow; over the map on the background was placed the title, lettered in white on celluloid.



A closeup of a hand, writing a letter, serves as a natural title in this scene from *Trial by Prejudice*, filmed by the Kodak Camera Club, ACL, Rochester, N. Y. Note the composition, which is attractive, but which allows the wording to be read easily.

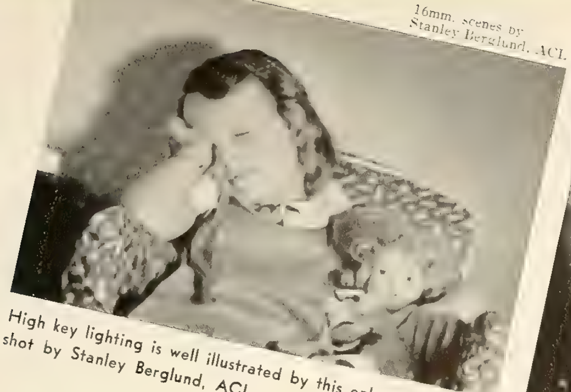


This subtitle from *America Awakes*, by A. H. Ely, jr., ACL, Washington, D. C., was printed in white on a dark colored poster. It neatly illustrates the recommended maximum length of a subtitle, and its wording is a well planned combination of news and editorial techniques.



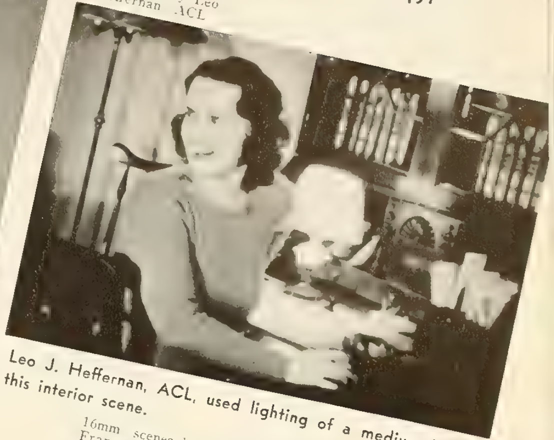
Signs on buildings, on gateways and on billboards supplied T. J. Courtney, ACL, of Halifax, Nova Scotia, with numerous titles for his record movie, *Royal Visit, Halifax 1939*. Such material often can be used i films of current events and celebrations, well as in travel reels.

16mm. scenes by Stanley Berglund, ACL.



High key lighting is well illustrated by this enlargement of a shot by Stanley Berglund, ACL.

16mm scene by Leo J. Heffernan ACL



Leo J. Heffernan, ACL, used lighting of a medium key for this interior scene.

PLAYING WITH LIGHT

Movie amateurs now can use it as major factor

HARRY MERRICK AND FRANCES CHRISTESON, ACL

THE manufacturers of film and of lighting equipment have done nobly in providing, in the first instance, black and white film which is fast—fast enough for anybody—and still relatively free from grain; in the second instance, there is portable lighting equipment which is inexpensive and which is really portable. The lighting setups of which we shall speak are based on three flood bulbs in reflectors, one spotlight, two reflectors and a roll of one of the new superspeed black and white films now available.

These fast emulsions have made possible for the amateur the feats of the theatrical filmer, on a small scale. The personal filmer now has at his command so much light that he can control it, and in that procedure he can produce high lights and shadows, pleasing contrasts, depth and illusion of space.

At one time, his illumination was a matter of pouring on the subject all the light that he had, and then he was barely able to get a reading on his meter. Now light becomes an instrument of expression. It does not need to be flat, uninteresting illumination; it is capable of accents.

But, first, let us speak of the general, basic type of lighting that is necessary to provide an exposure.

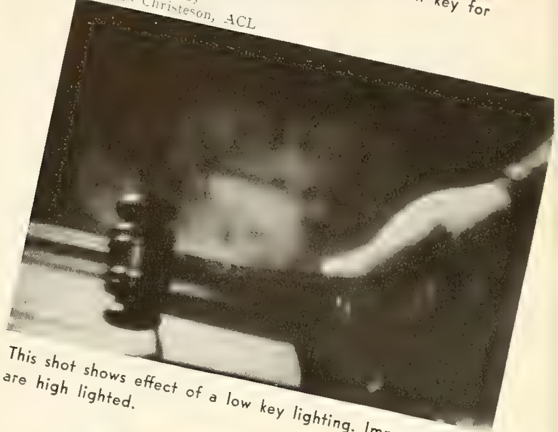
This basic, general lighting should be such as to give a fairly constant illumination over the scene. This light does not create noticeable high lights or shadows, and it preferably comes from above and front. Within the area of this basic overall lighting, people can move about, and they will be caught by the camera; but, on the screen, they seem to appear in a two dimensional plane.

With this type of lighting, all that we have achieved is a sufficient intensity of illumination to give an exposure. We shall add the modeling lights, which will be placed so that they will create the high lights and shadows that, by their contrasts, will give depth and gradation to the picture. We are after an illusion of depth.

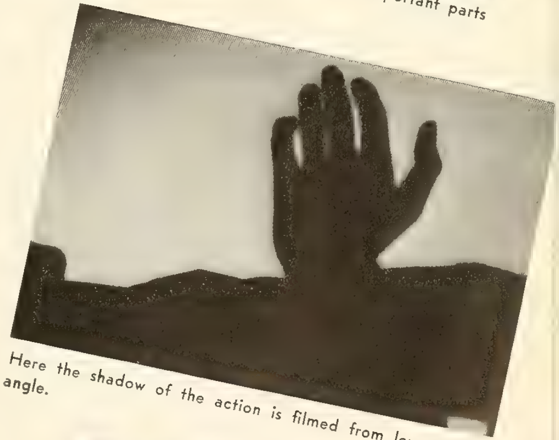
By placing lights with intensities higher than those of the basic lighting units, we can separate areas within the picture into planes. There are several ways of doing this job. One is to put the predominant objects in the foreground in semi silhouette, by increasing the amount of light in the background. The second method is to reverse this process, by subduing the illumination in the background while increasing the light on objects in the foreground. In using a dark background, one should take care to have enough light to bring out some detail, or the scene will look underexposed.

[Continued on page 515]

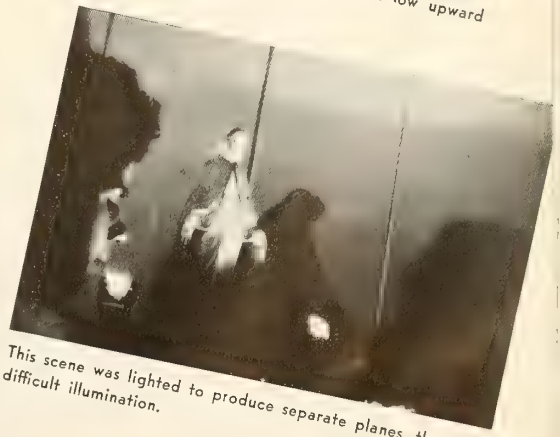
16mm scenes by Frances Christeson, ACL



This shot shows effect of a low key lighting. Important parts are high lighted.



Here the shadow of the action is filmed from low upward angle.



This scene was lighted to produce separate planes, the most difficult illumination.

Photographs by Burton Holmes Films

● Scenes in "America Learns to Fly," sound film made for National Dairy Council by Burton Holmes Films.

PRACTICA

GORDON L. HOUGH

G. E. Produces

Curves of Color, produced by the Visual Instruction Section of General Electric, in Schenectady, N. Y., tells how science has probed into the world of color by means of a new color analyzer. This one reel Kodachrome film illustrates the operation of a machine which can distinguish more than 2,000,000 colors and which can measure them with an amazingly high degree of accuracy. Released in May, the movie has circulated in many schools, colleges, churches and other groups.

Williamsburg Filmed

Spot Film Productions, of New York City, is completing *I Am Williamsburg,* a 16mm. sound film in color, which will run about 800 feet in length. It will be released by Colonial Williamsburg, Inc., for publicity purposes sometime this fall. Also in production by Spot Film is *Boy's Life,* a 400 foot color film sponsored by the Boy Scouts of America.

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"The Story of Civilization"

Under this title, a series of seventeen 16mm. sound films has been issued by M. Minter Culver, of New York City. Designed for educational use before an entire student body, each unit is complete in itself and is accompanied by study outlines for the teacher, so that portions of each film can be used for class discussion. Some of the units are: *Primitive Life, The Story of Transport and Travel, Story of the City, Story of the Sea* and *The Land of Our Forefathers.*

Report from Willard

Willard Pictures, in New York City, has recently produced a ten minute, 16mm. sound picture, called *Spiritual Rearmament,* for the National Bible Press. The aim of the film is to present the efforts of private groups, to make pocket Bibles available to all men in the armed forces. Willard is now at work on *Senior Scouting,* a sound film in color for the Boy Scouts of America.

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● Production "stills" from "I Am Williamsburg," sound film made by Spot Film Productions, to be released by Colonial Williamsburg, Inc.

FILMS

The non theatrical movie as used for various purposes

16mm scenes by Vincent Vermooten, ACL

● Frames of film of eclipse and activities of observers in South Africa, shot by Vincent Vermooten, ACL.

Eclipse Film from South Africa

The frame enlargements reproduced above were made from a 16mm. color movie, filmed in South Africa by Vincent Vermooten, ACL, in October, 1940, during the total eclipse of the sun. Dr. Vermooten, whose work has now brought him back to the United States, captured, in 250 feet of Kodachrome, the intense excitement among the movie makers at the approach of this spectacle. We see the arrival of the camera "fans," the setting up of cameras and other equipment and, finally, the splendor of the eclipse itself. Reaction shots add a great deal of interest to a subject which, with less imaginative treatment, would have resulted in an ordinary scientific film.

Institutional Movies from Virginia

The Reverend George P. Gunn and J. Owen Campbell, ACL, have produced recently *The Eternal Light,* a 1300 foot color film with a musical background. Mr. Gunn, who also acted as technical director, wrote and delivered the narrative, while Mr. Campbell did the camera work. Sound recording was done by Spot Film Productions. Produced for the Episcopal Diocese of Southern Virginia and scheduled to be screened in all its churches, this movie will be used to raise funds to carry on the work of the diocese.

An 8mm. Kodachrome movie for the Employees Relief Association of the Norfolk Southern Railroad occupied Claude McMillan most of last spring and early summer. Scenes taken on the railroad, in the general offices and in the shops show literally what each man does to "make the wheels go round."

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Measurement for Aniseikonia, a 600 foot sound film in 16mm., was released last spring by the Dartmouth Eye Institute. We see the steps in measuring the extent of this ailment and the ensuing cure or correction. Robert E. Bannon directed the film, assisted by Wendell Triller; Holden Higbee was the cameraman and Robert Straub was the narrator. Walter B. Lancaster, chief of staff of the institute, and John Pearson, its executive director, assisted in the production.

Air Corps Films Planned

Leon A. Kreger, formerly chief cameraman for the New York State Health Department, has been granted a year's leave of absence, which was effective on September 1, to serve as "writer director" of the Training Film Production Laboratory at Wright Field, in Dayton, Ohio. There he will produce 35mm. sound films for training purposes in the Army Air Corps. He will be responsible for the films, from the initial research to the finished product. Prior to joining the State Health Department, Mr. Kreger worked on newspapers as a reporter and photographer; he did newsreel work and he is an airplane pilot.

Plastic Surgery Filmed

Tentatively titled *A Blessing in Disguise,* a 300 foot, 8mm. Kodachrome film is now being produced by Dudley E. Porter, ACL, and Don Cash, ACL, of Los Angeles. The movie is to show the achievements of plastic surgery in restoring persons' faces which have been disfigured by accidents. Mr. Cash is makeup director for the Edward Small Productions, in Hollywood.

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Since the last report on *Hands that Work in the Darkness,* which gained Honorable Mention in the 1940 contest of MOVIE MAKERS, Jack L. Krapp, ACL, writes that his 8mm. publicity film for the Cleveland Society for the Blind has had ten screenings in

[Continued on page 518]

PRACTICAL FILMS

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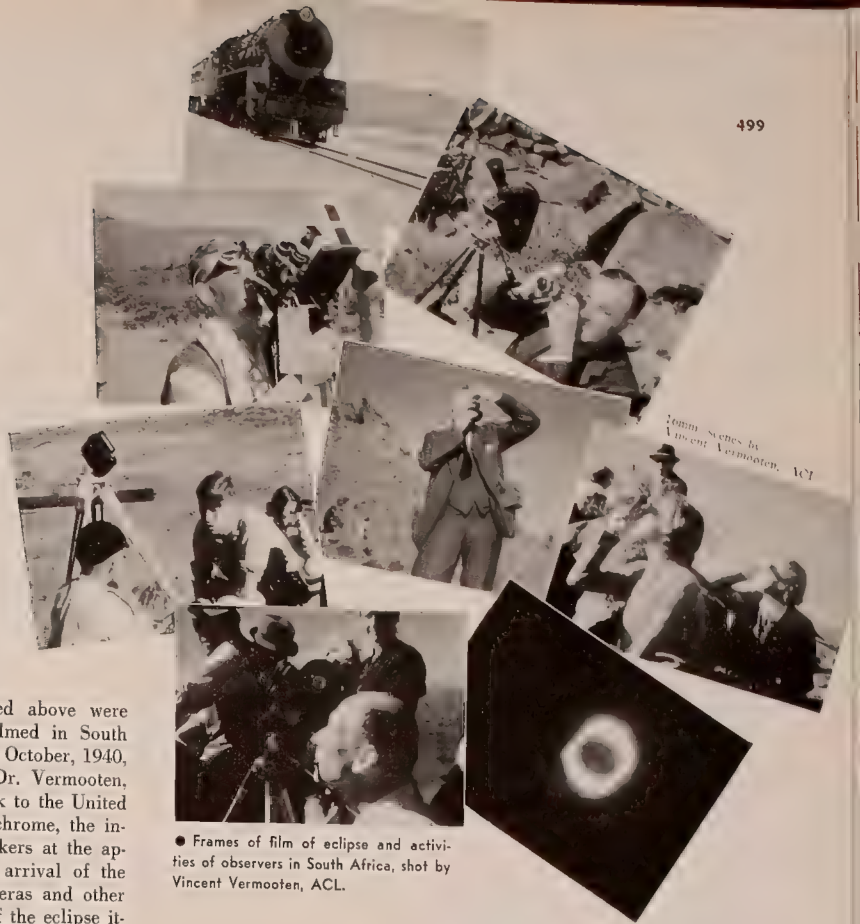

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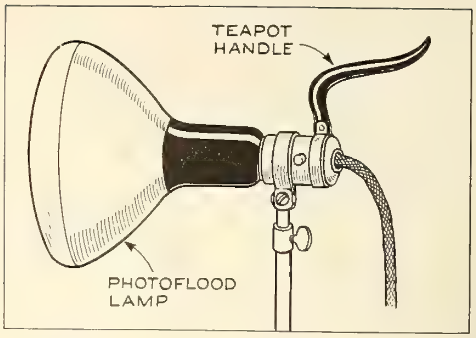
[Continued on page 518]

The Clinic



Convenient handle for reflector flood bulb

Technical comments and timely topics for the amateur

KENNETH F. SPACE, ACL

Reflector handles We suppose that we have had our share of blisters, caused by hastily handling reflector flood bulbs that have become heated during use. The other day, we decided that "enough was enough" and set about to remedy the situation.

We had previously noted that the handles on the modern type of cooking glassware are very excellent non conductors of heat. In a near by hardware store, we found a handle of a size that would fit snugly about the socket which supports a reflector bulb, as pictured above. It took us only a few minutes to put several handles in place on various bulbs. The idea proved to be very practical, and the handles add little to the bulk and weight of the reflector units. As a matter of fact, they can be removed in little time if one desires to pack the bulbs.

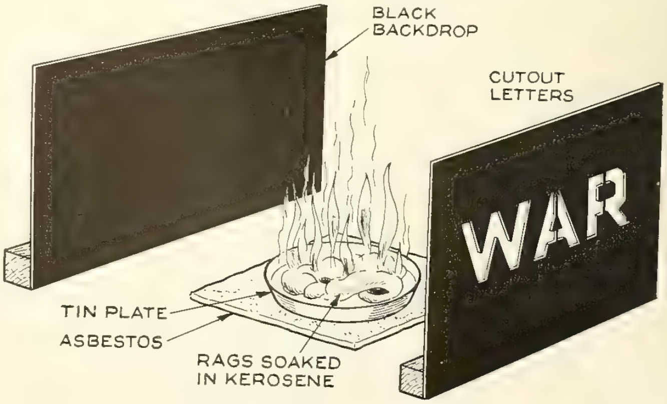
Blazing titles We have received a number of requests recently for methods of making titles in which the letters seem to be ablaze. While there are means of producing this effect with the aid of chemicals, we have felt that the process might prove to be dangerous to those who handle the acids, and we prefer the "stunt" that is shown at the right.

In following the idea, one should take care that no inflammable materials are near by. It is better to make the title in the basement than in the living room.

The camera will record only the letter areas which are filled by the flames behind the cutout portions of the card. The sheet of asbestos is important, for it will protect the table upon which the fire pan rests. A tryout is the best method, to determine the placement of the pan and the card, but neither the title card nor the background card need be placed so close to the flames that they will be ignited. One cannot be careless when one films this stunt title, but the result is very effective.

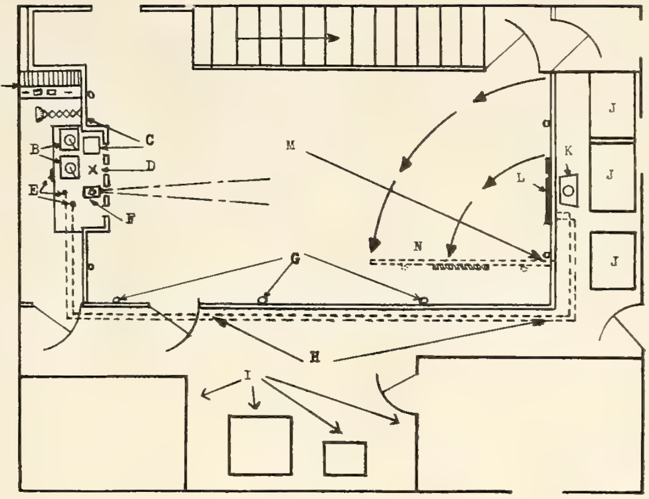
Wide angle lens Every movie maker's lens problem should be considered as an individual one, and we are not inclined always to say that the very first extra lens that a filmer purchases should be a telephoto of some sort. We have long felt that the wide angle lens has values that are not always recognized. Most of the rooms in our homes are of modest size, and in interior work we are not always able to get back far enough, to include the desired scene with our regular lens. In too many cases, this limitation leads to the error of "panning" the camera, with most unpleasant results. We readily admit the value of telephoto lenses, especially out of doors, but we do know that the majority of movie makers do much of their most precious filming about the home. We strongly urge you to look into the value of the wide angle lens in your own filming. Another point that is overlooked by many is the fact that most wide angle lenses can be used, if they are of the focusing type, as close as six inches to the subject.

Projection room When amateur movie makers are confronted with problems regarding projection facilities, we are often amazed at the skill with which these troubles are overcome. One of the best ideas comes from Joseph H. Gawler, ACL, and we feel sure that it will be of interest to many of you at about this time of year, when vacation films are getting their most frequent exhibitions. As Mr. Gawler writes, "We wanted to get away from the business of wrecking the living room every time that we showed our movies and, since we have a basement of average size, we decided to see what could be done with it. Our laundry tubs at one end of the basement



Simple method of making a title with blazing letters

A—Film cabinet and editing board
B—Record turntables
C—8 watt P. A. amplifier and microphone on lazy tongs
D—Space for additional projector
E—Controls for screen curtain and rheostat for wall lights
F—Projector
G—Wall lights
H—Cords to screen curtain
I—Furnace and storerooms
J—Washing machine and tubs
K—Loud speaker
L—Projection screen in shadow box
M—Hinges supporting false wall at end of room
N—Position of end of room when it is open



presented an unsightly appearance, and, since they were firmly installed, they had to remain where they were.

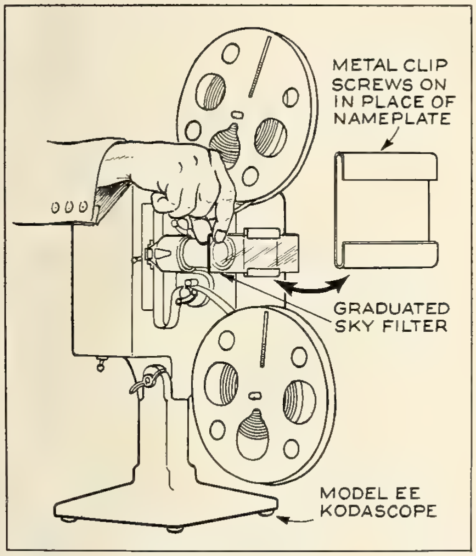
"After considerable jockeying about with the projector, and chalk lines on the floor, we decided that we could solve our problem by making a 'room within a room.' The only trouble with this idea was that the wall of the 'room within a room,' which would be nearest to the tubs, would not allow free access to them for washing purposes. We finally hit upon the scheme of putting about three quarters of the wall on hinges, just as if the wall were a large door. When wash day comes, we unhook that end of the projection room and it swings forward, free and wide of the tubs; yet, when we show our movies, the wall is in place, and nobody is the wiser."

Mr. Gawler sent us the plan which we present at the top of this page, with a legend to make all points clear.

Plan and pictures of a basement theatre by Joseph H. Gawler, ACL

Filter for projectors

George Kirstein suggests that movie makers who have old color film that is slightly faded or new color film that has been overexposed may remedy matters somewhat, by projecting the film through a yellow filter. This procedure does not, of course, replace any of the lost color, but it does warm up the remaining tones so that the scenes have a more pleasing appearance.



Attachment for a filter on a projector

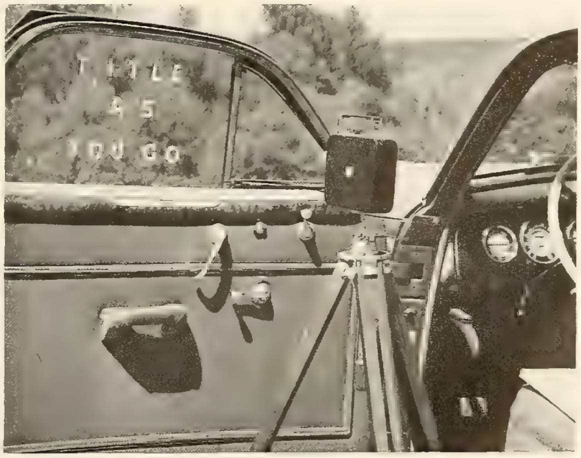
It is necessary to provide some means of holding the filter in front of the projector lens, and, for this purpose, Mr. Kirstein worked out the device that is illustrated at the left. He loosened the four screws which hold the projector name plate and then removed the plate. This plate he replaced with a strip of thin metal of the same width as that of the plate, but one half inch longer than the plate at the top and at the bottom. The extra metal area at top and bottom was bent to form two slots, as shown in the illustration. In the holder thus formed, a graduated K-1 yellow filter was inserted. The filter can be quickly moved in front of the projection lens when it is desired.

If you wish to use Mr. Kirstein's idea, but if you do not have a projector with a name plate in the position of the one shown here, we suggest that you use a medium light yellow filter and that you support it on the projection lens by any filter holder that will fit snugly.

Title as you go

We are pleased to pass along to you the idea of Harrison F. Tummel, for making titles as you travel, provided you travel by car. The "stunt" is very clearly shown in the photograph below, but Mr. Tummel's comments are also of

[Continued on page 517]



Harrison F. Tummel uses his car door as a titler

TAKE *Carrying Cases,* FOR EXAMPLE

YOU'VE seen this phrase in Eastman advertising.

"Ciné-Kodaks, Kodascopes, film, and accessories . . . all Eastman-made . . . all designed to work together."

This is not just a phrase. It's a fact.

Take carrying cases, for example. Take one case as THE example—the Combination Case for the Magazine Ciné-Kodak Eight. Let's see what "Made in U. S. A. by Eastman Kodak Company, Rochester, N. Y.," means to the manufacture of this one Eastman accessory. And know that these facts are typical of the materials and workmanship that go into the making of *all* Eastman accessories—and major equipment, too.

CHOOSING THE MATERIALS

Leather, wood, cloth, thread, glue—these are the materials that make a carrying case.

The leather is real cowhide of four-ounce stock—for leather is rated by weight, which, in turn, is indicative of thickness. Four-ounce leather is rugged leather, and every new batch of leather is checked for weight—or thickness, for tensile strength, for its aging qualities, for fading, for acid content.

Then there is the cloth that lines the case. Weight, tensile strength, acid check, fading—this cloth must pass these and other tests, too. It is given a microscopic thread count. It must not tear. It dare not tarnish the camera's plated parts.

The wood? Featherweight, rugged plywood. The thread is of stern enough stuff to land many of those big 'uns that escape hasty anglers. The glue is not the finest Eastman can buy—it's the finest Eastman can *make,* as formulated by Eastman's Chemical Laboratory.

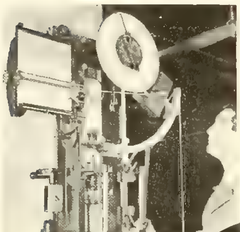
TAILOR-MADE ASSEMBLY

Cast aside any visions of elaborate mechanical marvels and endless conveyor belts. The best carrying cases are hand-made jobs.

A cutter examines the leather. He knows it's a good hide, or he wouldn't have it. But even good hides have flaws. The dies that stamp out the desired dimensions are placed to avoid all serious imperfections. But don't be disturbed by the occasional evidence of a minor barbed-wire scratch. It's the stamp of genuine full-grain leather.

Then the leather meets the durable plywood case, in itself a thoroughly protective, if somewhat unlovely, product. The leather is firmly glued and pressed to the case. Now other hands "skive," or pare, the edges until they are a perfect match—and the case goes to the stitcher. Here a machine temporarily comes into play, and lock-stitches all the edges of the case *through both leather and wood.* Then the corners are hand-stitched for even greater strength. Other experts glue and press the compartments and rich blue lining into place. Still others affix the lock, the carrying handle, the ingenious "seats" for accessory lenses. Then the case is given a final touching up, and, though now the finished job of a group of conscientious workers, it is carefully scanned by an inspector who plays no favorites. Every case that he passes bears a bit of paper reading, *"In referring to this package, please return this slip. Inspector No. 124108."* This slip should be in the case when you buy it and is the personal assurance of the checker that he, and his fellow workers, gladly identify themselves with the product of their shop—one of thousands in the many scores of buildings which make up the plants of the Eastman Kodak Company.

TESTING



The slender carrying strap, which supports a case weighing less than 7 pounds loaded with camera, film, and accessories, must withstand a pull of over 200 pounds.

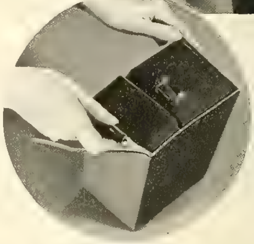
Leather and cloth must not fade—both must satisfactorily withstand the rays of a Fad-o-meter.

Light and lovely cloth lining—but it withstands a pressure of over 150 pounds per square inch.

The case is checked for its immunity to heat by being left for eight days in an oven at temperatures ranging from 120° to 140°.

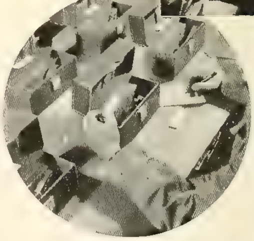
MAKING

Even the best hides may have flaws.



Hand skiving makes a perfect match of side and end leather.

Hand needlework finishes the lock-stitching that binds leather to wood.



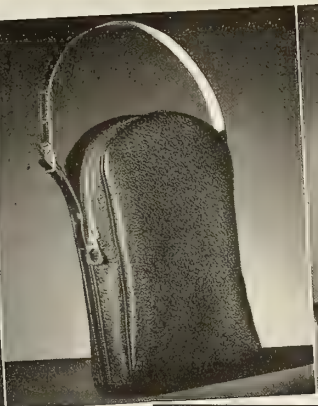
No tiny flaws escape the keen gaze of this inspector.

CASES FOR THE "EIGHTS" . . . *Left to right above*

There is a rugged cowhide envelope-type case for Ciné-Kodaks Eight-20 and -25 which comes complete with a leather shoulder strap. $3.75.

Ciné-Kodak Eight-60 is provided with a rough-grained cowhide Combination Case, finished to match the camera, and containing space for two extra film rolls, filters, and the accessory lens. $12.80.

Three cases are provided for the Magazine Ciné-Kodak Eight. One is a soft-leather pouch with zipper closure and carrying strap—$4.25. Second is an $8 Standard Case which holds camera, filters, and two extra film magazines. Third is a de luxe cowhide Combination Case—the making of which is described in detail across the page—holding three extra magazines, two extra lenses, filters, and lens attachments in addition to the camera. Price, $16.



CASES FOR THE "SIXTEENS" . . . *Left to right above*

The sturdy leather Combination Case for Ciné-Kodak E takes camera, film, and filters, is priced at $8.

The Combination Case for Ciné-Kodak K matches the camera in finish, holds camera, telephoto lens, and two spare 100-foot film rolls. Price, $14.40.

There are three carrying cases available for the Magazine Ciné-Kodak Sixteen. The first is the $4.25 soft-leather pouch. Second is a smartly styled vertical Combination Case taking extra film and filters. $16. Third is a de luxe suitcase-type Compartment Case which holds the "Magazine Sixteen" and just about all the accessories supplied for that superb camera this side of a tripod. Price, $29.35.

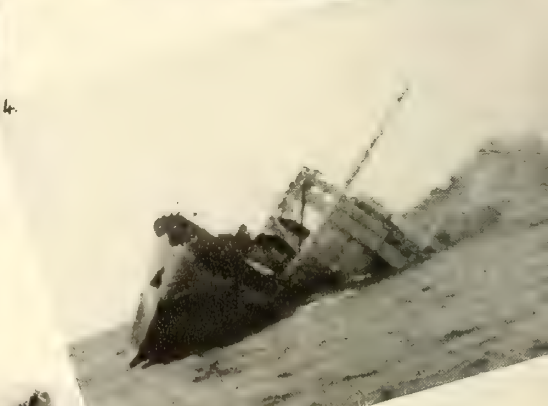
CINÉ-KODAKS, KODASCOPES, FILM, AND ACCESSORIES...ALL EASTMAN-MADE...ALL DESIGNED TO WORK TOGETHER

EASTMAN KODAK COMPANY
Rochester, N. Y.

1.

2.

3.



4.

5.

6.

1. New Lockheed Lightning, said to be world's fastest airship; 2. Mechanized Nazis invading Russia; 3. Dreadnaughts of the U. S. Fleet in battle line; 4. Merchant vessel sinking; 5. Roosevelt and Churchill confer at sea; 6. Australian machine gunner.

CASTLE EDITS THE YEAR'S NEWS

THE newsreels we see on the theatrical screen, naturally, do not appear as they were ground out by the camera. There is usually a wealth of available material, and this accumulation is winnowed by experts so that the resultant film will cover the most important topics in the most significant form. Newsreels seldom drag, and the reason that they do not is because of this decisive appraisal of subject matter by experts who decide what the box office wants. But it is not an easy job.

Newsreels, however, are produced twice every week, and quick decisions have to be made as to which subjects are most important in the lineup. It is a sufficiently difficult task to cull material of this sort for semi weekly newsreels, but imagine the magnitude and importance of a job which involves the selection of outstanding movie news events for the entire year! And, in addition, consider the problem of confining these selected topics to a single reel! This fact means the most drastic weighing of each item's importance.

This operation is actually per-

[Continued on page 517]

• C. Manley DeBevoise, ACL, (left) chairman of Amateur Movie Contest, Mineola Fair, L. I., presents Best in Show award to Sterling Sears for "A Christmas Story."

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Films at fair Hailed as the first motion picture competition to be staged in connection with a county fair, the recent Amateur Movie Contest sponsored by the 99th Annual Mineola Fair, on Long Island, N. Y., drew thirty three entries from the cinema clubs of the community. C. Manley DeBevoise, ACL, of the Little Neck Cinema Club, was chairman of a committee on arrangements, which included George E. Wolf, secretary, Mark Eaton, Richard McCool and Horace M. Guthman, ACL. The competition was divided into twelve classes, with best in show award going to Sterling Sears, of Garden City, for *A Christmas Story*, a 16mm., Kodachrome, sound on film fantasy. Individual class awards were taken by Charles H. Benjamin, ACL, Mr. Wolf, Francis S. Sinclaire, George Cadenas, Edgar Smith, Walter Awe, Florence Birdsall and Mr. Guthman. The judges were Jack Haney, of Fox Movietone News; George Masterton, of Pathé News, and Sadie Steincamp, of Paramount News.

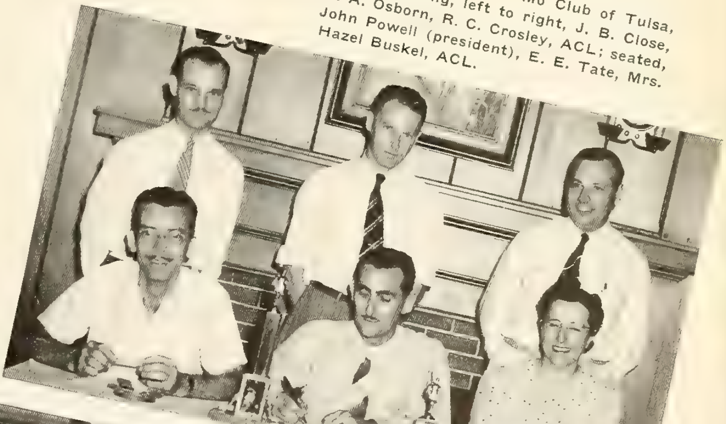
M.M.P.C. meets Moving again into the midtown area, members of the Metropolitan Motion Picture Club, in New York City, gathered recently for their first meeting of the club's thirteenth year, in the Empress Room of the Hotel Victoria. George A. Ward, ACL, recently elected president for the second time in the club's history, presided. Featured on the program was a series of Kodachrome nature studies by Robert P. Kehoe, ACL, of New York City, which included *Wildflowers*, a 1940 Ten Best winner, *Winter on Mount Marcy* and *Clouds and Color*. James W. Moore, ACL, the League's continuity consultant, presented the pictures and spoke briefly about them, in the absence of Mr. Kehoe from the city. Leo J. Heffernan, ACL, was in charge of the musical scoring which accompanied all the films.

Torrington elects Officers for the coming club season have been announced by the Torrington Cinema Club, ACL, in Connecticut, as follows: Margaret Graham, president; William Hinchcliffe, vicepresident; Robert Lizotte, treasurer; Alvine Despine, recording secretary; Doris Hathaway, corresponding secretary. The election meeting, first of the year, was held in the basement studio of Miss Graham's home.

Syracuse busy Entering its fourth year of activity with fifty two members, the Syracuse (N. Y.) Movie Makers Association has announced plans for a fifteen minute question and answer radio program over a local station and for a series of screenings for the city's shut ins. Officers for the current season include D. L. Conway, president; A. G. Ives, vicepresident; B. Rightmyer, treasurer; LeRoy E. Felton, secretary. The Syracuse club has completed the production of a 400 foot, 16mm. film, *The Haunted School House*, which it is willing to offer to other units on loan exchange.

Tulsa ballots The Tulsa Am-Mo Club, active group in Oklahoma, goes into the coming club season with new officers and committee chairmen as follows: John Powell, president; [Continued on page 520]

• New officers of Am-Mo Club of Tulsa, Okla. Standing, left to right, J. B. Close, B. A. Osborn, R. C. Crosley, ACL; seated, John Powell (president), E. E. Tate, Mrs. Hazel Buskel, ACL.



• Members and officers of Alton Movie Amateurs, ACL, new club in Alton, Ill. Seated, left to right, J. Earle Newell, treas.; M. E. Newell, pres.; Paul B. Cousley, 1st vice pres.; Dr. C. O. Whitten, ACL, 2nd vice pres.; Mrs. A. Jureziz, sec.

● Canfield Cook, producer of "Sky Defenders," planning flight scene with cadets. The picture, on Kodachrome sound on film, is released by Filmo Library.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Kodak defends The recent completion of a new and advanced type of height finder, to aid anti aircraft guns in locating the target, was the occasion for a special ceremony recently held at the Hawk-Eye plant of the Eastman Kodak Company, Rochester, N. Y. On this occasion, the new height finder, built by the Kodak Company "ahead of a schedule that seemed impossible to meet," was delivered to the United States Army by Frank W. Lovejoy, chairman of the board of Kodak. It was received by Brigadier General W. P. Boatwright, commanding general of Frankford Arsenal. The new height finder was the first of these instruments to come off Kodak's production line.

Agfa Triple S "8" Users of 8mm. cameras will be interested to learn of the availability of the new Agfa Twin-Eight Triple S Pan Reversible film, offered by Agfa Ansco, of Binghamton, N. Y. This new emulsion, which comes in twenty five foot daylight loading spools, gives the 8mm. user the benefit of extreme speed, particularly in indoor shots which are made by artificial light. The new film, priced at $2.65 a roll, is said to have excellent fine grain qualities and wide exposure latitude.

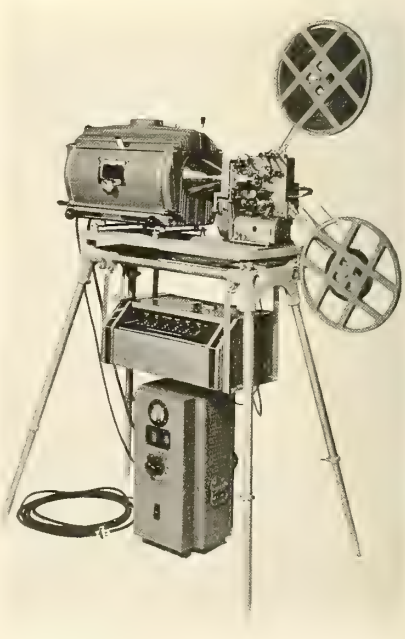
Fiberbilt active So many producers of amateur films are now using disc records as accompaniment to their showings that it has become the regular procedure to send along discs wherever the film goes. To meet the need for a strong, compact case in which both records and film can be safely carried or shipped. Fiberbilt Case Company, 40 West 17th Street, New York City, has designed a new series of containers. These cases are added to the existing Fiberbilt line of carrying and shipping cases for film, in sizes to hold up to 2000 foot reels.

B & H Slidetitles Projectionists who use still slides have long felt the need of titles, to announce subjects on the screen, as do movie makers. This need is now met by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, in its new Slidetitle Service, a branch of the Title-Craft activity of this firm. The Slidetitles are furnished on 35mm. film, in two by two inch standard cardboard mounts, and they are available in two tone color combinations for use with color transparencies. Seventy nine different backgrounds are available, and prices are fixed at twenty five cents a title for poster backgrounds and thirty five cents for photographic backgrounds.

Enlargo-Editor The facility with which single frames in a movie sequence may be examined on the regular Craig Projecto-Editor has led its makers, Craig Movie Supply Company, 1053 South Olive Street, Los Angeles, Calif., to add another facility to this convenient device. The result is the new Craig Enlargo-Editor, which permits the operator to make enlargements from frames which are selected at any point. A unique, patented optical arrangement allows the user to transfer the projected image from the viewing screen to a special, built in camera at the back of the unit. This camera is loaded with regular 127 film, and it will yield negatives which can be used either for contact printing or for enlarging. The DeLuxe outfit, including Enlargo-Editor, Senior Splicer and Rewinds, film cement and base, sells for $59.50.

Victor arc projector For screen images of large auditorium size, the Victor Animatograph Corporation, Davenport, Iowa, has developed the new Victor Model "E" high intensity Arc Lamp Projector. This model is offered for heavy duty service and to fulfill a demand for a projector that will produce

[Continued on page 521]



● New Model E Victor sound on film projector has high intensity arc for large screen showings.

FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *Stand-in*, 16mm. sound on film, running time, ninety minutes, offered by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City, is an entertaining story of the Hollywood studios stars, Leslie Howard, Joan Blondell and Humphrey Bogart. Produced by Walter Wanger, it shows how Hollywood can turn the laughs on itself with a vengeance.

■ *A Saviour is Born*, three reels, 16mm. sound and color, was produced by Biblical Photoplays and is released by Ideal Pictures Corporation, 28 East 8th Street, Chicago. This reverent and beautiful subject presents the story of the birth of Christ, with authentic costuming and atmosphere. The historical events leading up to the Nativity are also covered, making a film of great value to Bible students, as well as to the general religious audience.

■ *Inside Russia*, 16mm. sound on film, running time, seventy minutes, is an up to date, revealing film record. The picture was directed by Charles A. Stuart, an American engineer, who was given special permission by the Soviet government to film a wide variety of scenes. The movie was not made for propaganda; it is said to give an impartial insight to present conditions. Distributors are J. H. Hoffberg Productions, Inc., 1600 Broadway, New York City.

■ *The Battle of London*, two reel, 16mm. sound on film, released by Pictorial Films, Inc., RKO Building, New York City, was produced amid actual scenes of attack by aerial bombardment and was filmed with the assistance of His Majesty's War Office and Air Ministries. The film is said to be breath taking in its intensity, and it emphasizes the courage of the stouthearted citizenry. An air battle between members of the R.A.F. and a German bomber is shown. The narration is by Milton Cross.

■ *Harvest*, 16mm. sound on film, running time, ninety minutes, is the moving story of a French peasant couple who must wrest a living from the stubborn soil. Widely acclaimed as an outstanding film of its class, the dialog in this feature is spoken in French, with English subtitles. The simple and poetic story is endowed with a deep meaning by talented actors. Distributors are Walter O. Gutlohn. Inc., 35 West 45th Street, New York City.

■ *Aluminum*, one reel, 16mm. silent, presenting the story of a vitally important metal, is released by Eastman Teaching Films Division, Eastman Kodak Company, Rochester, N. Y. Shown are various mining methods and the preliminary processing and production of aluminum oxide. Sequences of electrolytic reduction, casting and other forms of fabrication are then presented.

■ *Idol of Hope*, one reel, 16mm. sound on film, is released by the Filmosound Library, Bell & Howell Company, 1801 Larchmont Avenue, Chicago. This excellent subject (offered in monochrome only) reconstructs the brilliant, ancient civilization of the Mayas and Aztecs of Central America.

■ *Sportthrills of 1941*, one reel, 8mm. silent and 16mm. sound and silent, is offered by Official Films, 330 West 42nd

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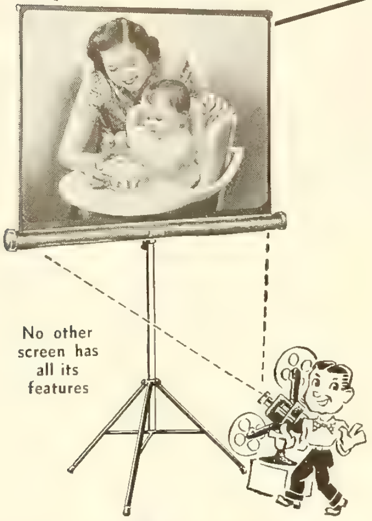
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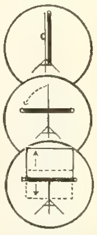

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Street, New York City. This film covers such outstanding sporting events of the year as Long Island University versus Ohio University basketball games for the national championship; the Indianapolis Speedway classic; the National Singles Championship at Forest Hills and the New York Yankees and the Brooklyn Dodgers in the World Series.

Giving thanks in film

[Continued from page 491]

each other and smile. But, suddenly, Peggy's smile turns to a pout. She shakes her head and says:

Title. *"But a turkey has only two legs—and there's Aunt Ruth an' Uncle Bob an' Uncle Ted an'—oh, it's no use even hopin'."*

4. *Medium shot.* Peggy finishes her speech and Ken shakes his head miserably. Both look down at the ground in deep thought. Then Ken gets a bright idea. He motions to Peggy, to follow him as he runs out of the scene. *Fade out.*

5. *Long shot. Fade in.* From the porch, looking toward the sidewalk, to show relatives arriving. Mother and Father are in the foreground to greet them. After greetings are over, Aunt Ruth and the uncles turn and call to somebody out of the scene.

6. *Medium shot.* Reverse angle. The uncles are in the foreground, and on the side of the porch (or yard) is a cozy group. made up of Peggy and Ken and Grandmother. Their heads are close together, and each has his head in his hand, a puzzled expression on his face—in the best plotting manner. They recognize the uncles' greeting with a preoccupied air and return to their scheming.

7. *Medium shot.* Mother and Father and the guests look at each other questioningly. Then each one smiles and shrugs a shoulder in bafflement. Then they turn and enter the house.

8. *Closeup.* Grandmother suddenly looks up and obviously says, "I've got it!"

9. *Medium shot.* Grandmother and the children. The youngsters clap their hands and crowd forward to ask, "What is it?" But Grandmother holds up her finger in a "just wait and see" manner. She gets up to hurry out of the scene.

10. *Medium shot.* Grandmother, near the door, pauses to call to the children.

Title. *"You get your mother out of the kitchen for a few minutes and leave the rest up to me."*

11. *Medium shot.* Grandmother leaves the scene. "Pan" to the children. They are thinking deeply. Then Ken abruptly reaches down and breaks his shoestring. Peggy watches and follows suit, by untying the ribbon in her hair and doing a grand job of mussing it. Then both grin at each other and run into the house, calling "Mother—Mother!"

12. *Medium shot.* The kitchen. Grandmother enters the scene, and Mother turns from the stove as she hears the children's calls. Immediately, she sighs, hands Grandmother the basting spoon and asks her to look after the turkey while she sees what the children want. Grandmother smiles and watches while Mother leaves the room. Then she hurriedly moves over to one of the cabinets and reaches in for something.

13. *Closeup.* Grandmother's hand picks out several toothpicks. *Fade out.*

14. *Semi closeup. Fade in.* Mother finishes fixing Peggy's hair and ribbon. Ken stands by smiling. *Fade out.*

15. *Closeup. Fade in.* Grandmother's hand. She is putting a number on a small piece of paper. In the background are other numbered pieces of paper.

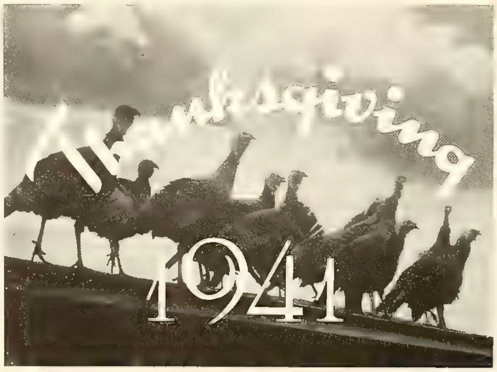
16. *Medium shot.* Grandmother stands in the dining room. She picks these small pieces of paper off the table and dumps them into Father's derby. Then she goes to the door and announces:

Title: *"Dinner is ready—and so is the turkey! But, first, everybody must pick a number, to see what part he gets."*

17. *Medium shot.* The family and guests file past Grandmother, into the dining room. As they pass her, she makes each pick one piece of paper out of the derby.

18. *Closeup.* Uncle Bob looks at his paper curiously. He scratches his head.

19. *Medium shot.* Peggy and Ken bring up the rear of the procession. As they come to the derby, they look into it.



Ewing Galloway

● This art title was lettered with characters from the Title Book, part of A-to-Z Titling Kit. This title was reduced to fit small metal titlers and it is ready to film.

20. *Closeup.* The interior of the derby —it is empty. "Pan" up to Grandmother speaking:

Title. *"Don't worry! You get the pieces that don't have a number!"*

21. *Medium shot.* The dining room, with all at their places. Peggy and Ken, puzzled, enter. Grandmother disappears into the kitchen.

22. *Medium shot.* "Pan" around one side of the dining room table. Everybody is very curious.

23. *Extreme closeup.* Several pieces of paper, which show the various numbers.

24. *Medium shot.* Grandmother enters with the turkey. She brings it to the table and sets it down.

25. *Closeup.* The turkey. It looks like a golf links, with little paper flags on toothpicks stuck into it at various places, each one with a number on it.

26. *Closeup.* Several reaction shots, showing the family laughing. Father is the last in the series. He looks down at his paper and then up at the turkey. He points at it.

27. *Closeup.* The turkey, as his finger enters the scene and points out the part that he is to get. Then his finger points to the drumsticks. There is no number on either one!

28. *Semi closeup.* Peggy and Ken, as they see the idea. Excitedly, they laugh and point to themselves.

29. *Medium shot.* The entire family at the table, looking at the children and laughing. *Fade out.*

Company dismissed!

[Continued from page 493]

title into whatever credit titles are necessary. It is always effective, incidentally, to give thanks to your commanding officer for permission to make pictures. This adds a military touch and makes it seem as if you and he were "just like that." Then fade into the subtitle below:

> *Here is Fort DuPont, headquarters of the Harbor Defense of the Delaware.*

That title is, obviously, just a sample; it is written for the fort where I am now stationed. It should be followed by general scenic views of the surroundings. These shots can be made on Sunday. In our case, the main part of the fort is quite old and picturesque; so, although our barracks are in the newer cantonment area, the introduction to the film would not include them.

These first scenes would show the brick barracks of the regular Army, the immense elm trees along Officers' Lane and the odd yellow signboards on the steps of the houses, telling who lives inside (a short montage of these). No war equipment would be included in this introductory sequence; its purpose would be solely to establish the setting.

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THE Series D Graflex was—and is—a famous, vastly useful camera, beloved of thousands of serious photographers. Now comes the *Super D* Graflex, in which all the standard features are retained but to which have been added important improvements.

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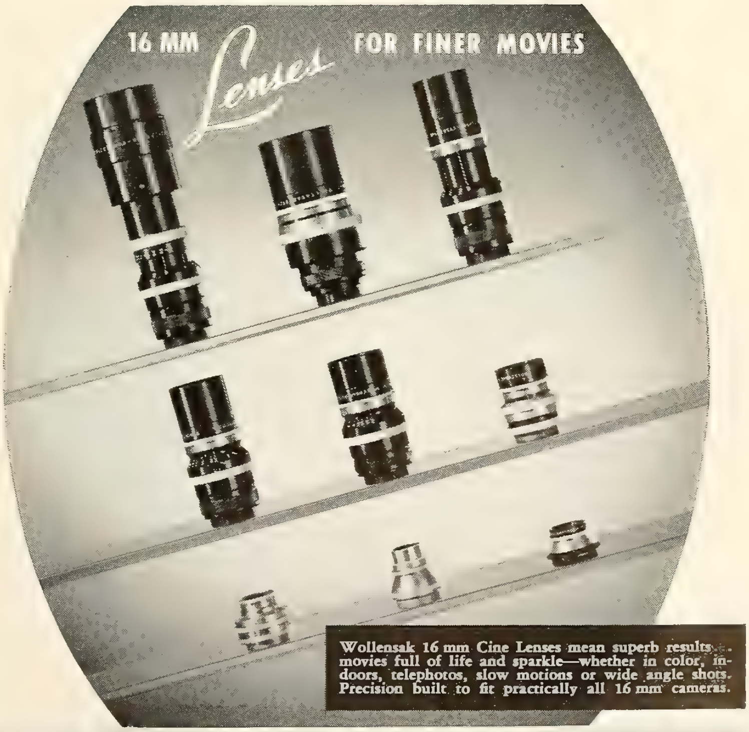

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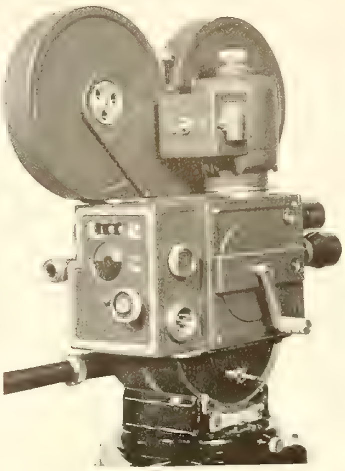

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> *These are the newer barracks, built to house our growing American Army.*

Here, the sequence showing what the new wooden barracks look like should include at least two interior views. It is no harder to put flood lamps in the barrack room sockets than it is to do so at home—and you are going to need quite a few interior shots before your film is through. Whether or not you go to that trouble — trouble both for yourselves and for your comrades—will make the difference, here, between a poor film and a truly interesting record.

At the end of these few shots, show a soldier donning his fatigue clothes. This shot will lead to:

> *The men of our Battery work on the searchlights and sound locators of an anti aircraft unit.*

Here is the one really difficult sequence to make—difficult partly because regulations prevent you from making specific scenes of Army equipment and difficult, also, because you do not have much opportunity to film. Of course, things may be somewhat different in other parts of the country, and, anyway, there is a good deal of latitude in the kind of work done by the various units.

But you should, everywhere, be able to take medium views. You should be able to film the Army trucks. You should be able to film closeups of the men as they work—closeups of their hands, closeups of their faces. And there are sure to be certain angles of the equipment which do not reveal mechanical features of operation. You do not need to have many scenes, as, in the other two sequences, there should be only enough footage to convey the idea. Fade out at the end, to suggest the close of the introduction.

> *These things are all a part of Army life—the post, the barracks, the work. But what happens after Retreat?*

Scenes of Retreat can be made easily enough. If you have permission on this one occasion to stay out of ranks, you should be able to film your commanding officer as he calls the battery to "present arms." Take a shot of the men, another shot (on a different day) of the evening gun being fired; then film the flag descending, the final "inspection arms" and a closeup of the First Sergeant who will say, in a spoken title:

> *"Company dismissed!"*

The men turn away in a group and enter the barracks.

> *Company dismissed. And the soldiers have six hours of leisure . . .*

As part of the main body of the film, you should have, here, a number of good interiors. Show the men writing letters on the bunks. Show them shaving and getting dressed (maybe in "civies") for a "date." Get two or three scenes of some industrious young chap cleaning his rifle, which he has taken apart on the blanket—and don't overlook the G. I. toothbrush that he uses for the purpose. Another chap is washing his denims; another is tacking pictures of his girl on the inside cover of his barrack box.

Show one young man writing a letter. He glances up irritably at his neighbor in the adjoining cot, who is listening contentedly to the radio. Then he bends his head to the letter again; but, after a moment, he looks up in a different direction, at still another radio. A quick montage succeeds this, showing every radio in the place. Then, return to the soldier, to show him gathering up his writing materials and fleeing outside. This scene will give you a transition to the out of doors. And, for those who like "running gags," this young soldier can appear again and again, desperately fighting against all kinds of interruptions.

> *The men like games—but they are generally too tired to play long.*

Field day, on Wednesday afternoon, the traditional midweek half holiday for the Army, should give you all the scenes you need for this part of the picture. Personally, I think that pictures of sports are hard to make and somewhat dull, unless they are planned with a professional touch; so I should go easy on these scenes. Semi closeups help a lot. The fellows who like to sun bathe should come in here (slapping mosquitoes) and so should the back step barrack room philosophers, sunning themselves and talking about women.

> *Woman, the soldier's chief topic for conversation—especially over beer.*

Take a closeup of the sign on the Post Exchange. Show a medium shot of the loungers at the entrance, with two or three soldiers going in. Show the M.P.'s as they glance casually about. If sunlight shines into the main room of the P. X., as it does in ours, make some shots at one of the more brightly lighted tables. If you cannot get these actual scenes, symbolize the point by closeups of beer glasses and of clock faces with time passing. The sequence might end, if you care to carry it that far, by showing the same group of soliders emerging, one of them clapping the M.P. on the back as he passes.

> *For those who want a taste of "the outside" there is the Regimental Theatre.*

Our particular theatre is situated at the edge of the parade grounds, under great elms. The crowd that gathers there in the late afternoon for the evening show is composed not only of soldiers, but of officers and their wives and of village people from near by Delaware City. This may not be the case at other Army posts; but, if it is, it offers opportunity for attractive human interest studies.

And for those with the proper pass, there is the "outside."

This is the single aspect of the soldier's life that has become most familiar to the civilian. At our post, the soldiers swim in the Delaware River on hot Sunday afternoons; they walk the picturesque streets of Delaware City; they fish; they flirt; they read magazines at the soda fountain and dance to the too familiar tunes of the "juke box"; or they "hitchhike" (an easy matter for men in uniform) to Wilmington, eighteen miles away.

Almost all these pursuits can be filmed, and they are all rich in human interest. If you want to return to the young man writing a letter, show him fleeing in disgust from the drugstore, with the stationery still in his hand. He flings the stuff into the faces of the passers by; we see a closeup of an M.P., moving forward, followed by a closeup of the guard house sign. Then we see the young man happily writing —inside—and the scene fades out. All this action can easily be staged.

The most spectacular side of the soldier's leisure time, however, is his furlough, and this event makes an ideal sequence with which to end the picture. Plan a title something like:

But foremost in the interest of every soldier—and the best reward of his year—is the furlough.

To picture the excitement of this event in camp, keep the tempo swift. Show half a dozen closeups of soldiers, delightedly reading their furlough passes. Follow this sequence with various scenes, showing them as they tear wildly to their barracks to pack. We see them shaving, much too fast. We see them dressed in olive drab, with regimental insignia, garrison belt and garrison hat. And we see them tearing out the door again, perhaps to be driven away in private cars, perhaps—better still — to leave in convoy, by Army trucks.

Home . . .

Show a montage of young faces against the sky.

Home . . .

Show car wheels turning, train wheels turning.

Home . . .

Show houses — houses in the city, houses in the suburbs, houses in the country.

Home to America—home to what they defend.

And show a young soldier, satchel in his hand, as he bursts out of the train at some country station, to be embraced by his mother, while his father and his girl stand by. The group goes off joyously, the young soldier in its midst; and the words of the lead title are, if possible, double exposed lightly over this scene—

"Company dismissed . . ."

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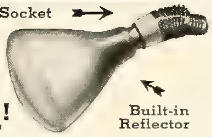

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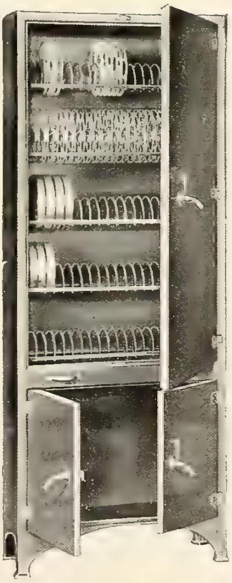

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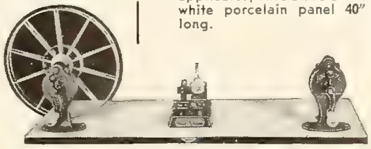

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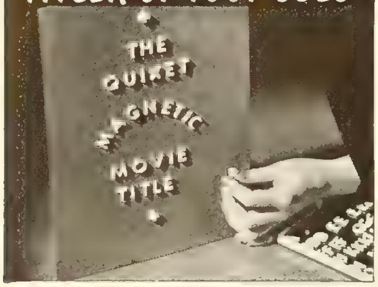

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Closeups — What filmers are doing

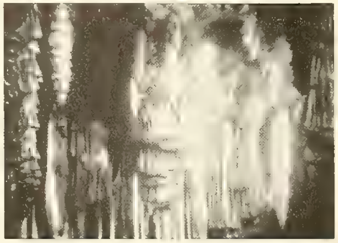
We like the idea of some good people over at the Children's Aid Society, here in New York City. Recently, when Roy E. Gilson, ACL, city branch supervisor for that organization, was leaving on an extended vacation trip West, they tendered him a luncheon. Nothing unusual in that—but the gift presented to Mr. Gilson on this occasion was *a League membership*. . . . Know any friends going away?

Laurence S. Critchell, jr., ACL, now Private First Class in the 122nd Sep. Bn. C. A., AA, at Fort DuPont, Del., presents, in this number of MOVIE MAKERS, his first report on the filming possibilities in the fighting forces. Happily, the story is illustrated from the still camera work of Charles Ferrie, jr., ACL, also P.F.C., in the 47th Infantry, at Fort Bragg, N. C. William Fluhr, with Larry Critchell, a former member of the League's staff, carries the same rank in the 207th C. A., AA, stationed at Camp Stewart, Ga., but at the time of this writing hotly engaged in the First Army maneuvers across the Carolinas.

From Tinker to Evers to Chance had nothing on the double play which cropped up recently in the League's mailing department. Late in November, 1940, there went out from this office a December copy of MOVIE MAKERS, addressed to a Dr. A. DeVois, ACL, in Vincennes, France. Just ten months later, this same number drifted back to headquarters, stamped noncommittally on the cover: *Addressee Moved—Left No Address.* In the meantime, Leonard Fisher, of Johannesburg, South Africa, wrote in to buy the December, 1940, number, only to find us completely out of stock. . . . Well, the Nazis helped him out, since they had returned the DeVois copy to us, and the double play was complete: MOVIE MAKERS to DeVois to Fisher!

The next time you stumble across an unknown cave and want to make movies of it to prove your point, you might follow the lead of Vladimir Kozak, ACL, down in Curityba, Parana, Brazil. Finding himself with a brand new cavern (unknown until he discovered it), but no normal lighting facilities, he finally rounded up eight gasoline pressure lamps and exposed a roll of 16mm. Super XX at $f/1.4$ and eight frames a second. Our frame enlargement on this page gives an idea of the results.

16mm. scene by Vladimir Kozak, ACL



From movie of a cavern discovered by Vladimir Kozak, ACL, in Brazil

We get a lot of fun, now and then, out of the amazing queries for odd information asked of the League's staff. There was the traveler who wanted to know the type of electric power in Jerusalem, and the member in England who sought a "pen pal" who could correspond in Latin. We found them both. Recently it was Leo Caloia, ACL, of Los Angeles, who wanted to know some of the ballads pounded out on the saloon pianos of Bret Harte's hard boiled but sentimental West. This was a cinch. We just asked the boss, who reeled off such old tear jerkers as *Just Before the Battle, Mother, A Bird in a Gilded Cage, Bicycle Built for Two* and *Everybody's Doin' It*. . . . Said he'd read about them when a young man.

The essential good fellowship of amateur movies, it seems to us, is something which exists quite simply without benefit of buttons or the folderol of fraternal grips. We see it constantly here at ACL, working out with a quiet modesty which warms the heart. Last month, for instance, A. Domenici, jr., ACL, of Albuquerque, N. M., wrote in that a friend of his was soon joining the Army but planned a last minute visit to his parents in Omaha. Was there anybody there, queried Mr. Domenici, who might possibly screen for the proud mother and father two reels of 8mm. film in which the boy appeared? Almost at random we wrote to A. E. DeWaal, ACL, an 8mm. worker in Omaha, and passed on the request. The immediate answer was, "I shall be very glad indeed. . . ."

Then, there was the case of Lee F. Hanmer, ACL, retired vicepresident of the League, now living on his farm up the Hudson. Mr. Hanmer, who shoots in 16mm. film, had a family visitor from the West Coast with three reels of her own 8mm. family footage, but he had no suitable projector. Without hesitation, although he too uses 16mm. equipment, we posed the problem to William R. Hutchinson, ACL, an active movie maker from Newburgh, N. Y. By the time we heard from him, two days later, he had already dug up an 8mm. projector, driven twenty miles out to the farm and screened the films. . . . This, gentlemen, we give you as *real* fellowship—and properly spelled at that!

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December MOVIE MAKERS will tell you who won the Hiram Percy Maxim Award and who placed in the 1941 Ten Best selection. It will give you the list of those films that captured Honorable Mention.

Each picture is illustrated and described. The discussions of these successful movies—the year's best—will give you ideas for your own filming.

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More than 250 members and guests of the Motion Picture Academy of Arts and Sciences gathered recently in Hollywood to see *The Will and The Way*, Hiram Percy Maxim Award winner in 1940 and the first 8mm. motion picture ever to be screened before the society. The film was produced by Chester Glassley, ACL, of Dallas, Texas, and was presented to the Academy under the sponsorship of Frank Capra, vicepresident of the group and distinguished Warner Brothers director. Donald Gledhill, executive secretary of the Academy, presided at the meeting.

Happily, the Amateur Cinema League played a small but significant part in this meeting of theatrical and non theatrical movie makers. When, in the contest screenings of last year, we first saw *The Will and The Way*, it seemed to us then that the surest way of defining its special feeling was to say that it had the "Capra touch." We wrote to Mr. Glassley about this at some length, addressing our letter at the time to *Mr. Chester "Capra" Glassley*. The suggestion was a bull's eye. "I am glad," he answered, "that you said 'Capra' for, jesting or serious, it tells me that you recognize Hollywood's top director when you see him."

That was in January. In July, Mr. G. wrote to Mr. C., telling him how *The Will and The Way* had won the Maxim Award, quoting our comments about the Capra touch and declaring his own deep admiration for the producer of such great human sagas as *Mr. Deeds* and *Mr. Smith*. "To my surprise," says Glassley, in a recent letter, reporting on his Hollywood visit, "Mr. Capra answered very promptly and suggested that I come to the West Coast on my vacation, bringing my homemade movie with me. Then, he said, he could arrange for a screening before the Academy. . . . The rest, as he put it, 'would be up to God and Glassley.'

"I interviewed him first in his offices at the Warner Brothers Studio. It was quite a thrill, giving a private screening for Frank Capra, but he was very complimentary about the film and concluded: 'I want the Academy to see it.' "

Three days later, in the main projection room of Paramount Studios, *The Will and The Way*, Maxim Award winner of 1940, saw the screen as the first 8mm. film ever formally presented by the Academy of Motion Picture Arts and Sciences.

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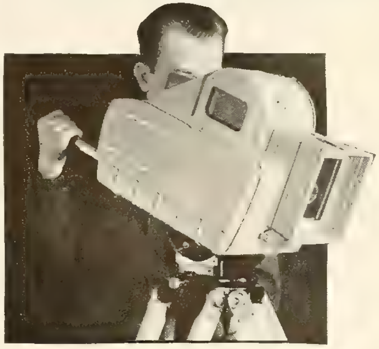
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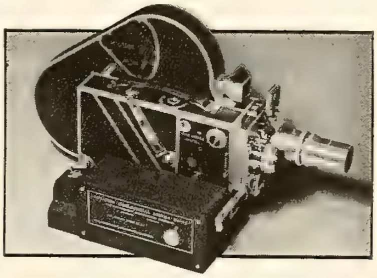
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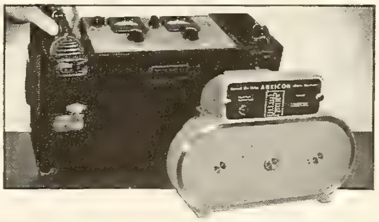
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SHE FILMED A SHEEP RANCH

INSTEAD of using her four rolls of Kodachrome to film a Canadian trip as she had originally planned, Mrs. Charles D. Zimmerman, of Los Angeles, could not resist filming a sheep ranch that she visited in Wyoming. The result was *A Wyoming Sheep Tail*, which won first prize in the Los Angeles Cinema Club's annual contest, recently held. As Mrs. Zimmerman writes, ". . . when I went out to see the sheep, the temptation was too great. We made the trip to Canada later, but the sheep picture has more character than a straight travel picture. The human interest element, action and personal touch cannot be compared."

Lamb ways

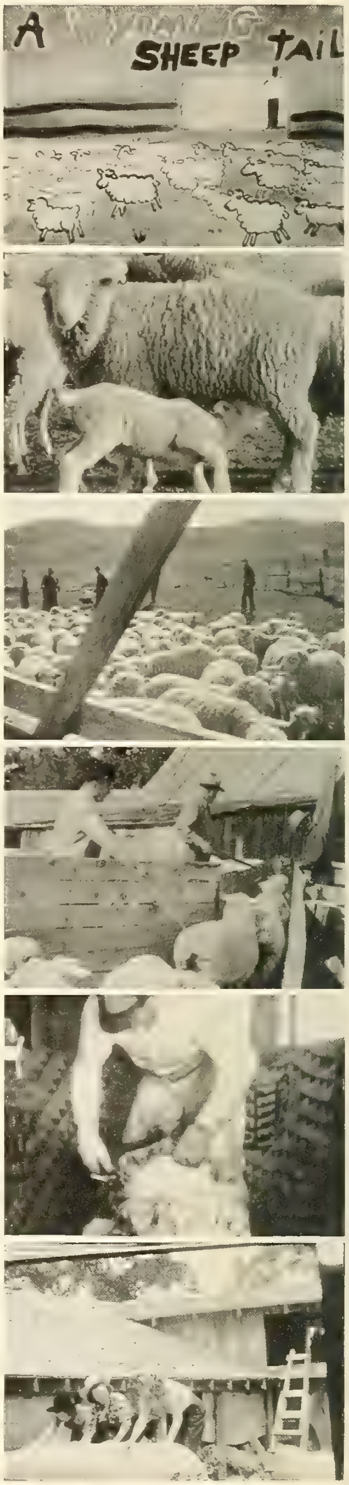
Accompanied by amusing water color and poster paint titles, as shown in the first frame at the right, this 400 foot, 16mm. color film tells the story of sheep ranching. It covers high lights of the lambing season. From the film, you learn that sheep are not sheared until they are at least a year old. They are allowed to pasture in high altitudes during the summer; but, with the coming of fall and the first snows, they leave for the lowlands. As lambs have not developed the flocking instinct, they are kept with the ewes in small bands, watched over by a vigilant herder and his collie. When the sheep grow up, they may roam in bands as large as 2.000. and some ranches have as many as five or six bands.

Good composition

Mrs. Zimmerman's camera technique is excellent, and there are several magnificent scenes, two of which are illustrated in the second and third frames. Mrs. Zimmerman has a good eye for composition, and she uses a tripod in most of the shots. If one sought for a small flaw in the picture, it would be the fact that the entire movie was not made from a tripod. Even in as good a picture as this, occasional slight unsteadiness is a drawback.

From a continuity viewpoint, Mrs. Zimmerman was wise to add a second theme, that of the visitors from a near by "dude ranch." This secondary theme keeps up the interest and enables her to include reaction shots. Without these closeups and bits of human interest, the audience might tire of the succession of landscapes.

A Wyoming Sheep Tail has been so well received that the Pasadena school system is planning to use it as a part of its educational program, in conjunction with a picture of haying, called *America, Youth, Haytime, Harvest.*



Frames from "A Wyoming Sheep Tail" by Mrs. Charles D. Zimmerman

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Playing with light

[Continued from page 497]

The placement of additional lights so that they will cause objects in the scene to cast shadows will also help. By this means, you can separate furniture from the walls and the floors. By back lighting furniture, or almost any property with a glossy surface, you will get high lights which, in themselves, will help to separate the object from its background.

After the basic light is established, it is time for the movie maker to look about for something in the background behind which he can hide a light. A large chair may serve, or a screen or a door hanging. The light will fall in the scene area, but the lamp will be hidden by the object. This accent of illumination on the background will give depth.

The faces of characters need rounding out, too, especially in closeups or in semi closeups. Here is work for the reflectors, which are too often the missing link in amateur equipment. By using a reflector on the shadow side of the subject, we can make one light do double duty, which is not only economy but also good filming. Several reflectors of the silvered surface variety are a good investment. They are very useful to cast light into dark corners and on the shadow sides of your characters' faces.

Another accent over and above the basic illumination that is commonly used is light which comes from some natural source within the scene. A floor or table lamp is usually the apparent source. You may place a flood bulb in the lamp so that the extra illumination actually does originate from the apparent source, or you may use an ordinary bulb in the apparent source and place a lighting unit just outside the scene limits, so that its rays will appear to come from the apparent source.

There must always be a balance between these source lights and the basic illumination, or the objects near the source light will be overexposed. You can take exposure meter readings on various parts of the scene, to discover if you are piling too much illumination on any particular spot.

A lot has been written about the use of light to create emotional effects. The lighting in a film should, of course, be consistent, and it is possible to create a consistently gay or somber mood by illumination. The lighting can be subordinated to the thought which is expressed in the film—and now we are getting in deep! However, it is this striving for expression through movie making that makes filming a challenge.

High key and low key lighting are the two extreme types at either side of basic illumination. High key lighting produces an overall brilliantly illuminated scene, while low key lighting produces an overall somber scene.

The important thing in maintaining high key lighting is the elimination of large shadow areas in the scene. High key illumination means stepping up the basic lighting of backgrounds, so that intensity will be increased and so that the subjects and properties will be light in tone. High key lighting does not necessarily require more brilliant lighting units or a larger number of them, for light backgrounds, light subjects and properties mean that the whole scene will act as a natural reflector which will eliminate all dark shadows and which will keep the tone light.

Low key setups are achieved, of course, by reversing the process and by creating an overall dark tone, with but a few high lights which would be centered on the important subject. A more careful placing of lights is required for low key lighting, and the thoughtful use of reflectors is needed, for they must throw enough light into areas where some detail is needed and where the effect of depth is required.

Beyond these types of illumination lies a whole gamut of trick lighting for special effects. These efforts are of necessity rather personal; they depend entirely on the imagination and the ability that the filmer has developed.

A film that we made some time ago included a sequence of the modeling of a bowl, from a lump of clay to the finished thing of beauty. We thought that we might parallel the development of the bowl, as it took shape, with an increase in light. The beginning of the shot therefore is in very low key. The clay is dark, the potter's wheel is dark and the background is completely dark. Only the hands of the artist and a bit of light which is reflected from the water on the wheel are accented. Through a series of three scenes, dissolving from one to the other, the illumination is increased as the bowl takes shape. In the final shot, there are definite high lights and roundness in modeling on the bowl.

Another film included a sequence in a courtroom which involved a serious charge, so that somber treatment was needed. The movie was made with only the hands of the actors. In showing a witness being sworn in, a spotlight was placed to throw a large shadow on a wall, as one hand is raised and the other is placed on the Bible. This scene was shot from a low, upward viewpoint, to increase the size of the hand and the book.

Another closeup, a scene of a gavel falling on a desk, was lighted with two flood bulbs, one supplying a strong back light and the other supplying enough illumination on the background to separate the hand and gavel from the wall.

This scene turned out to be one of the best in the film. It is surprises like this that make the game of playing with light so much fun.

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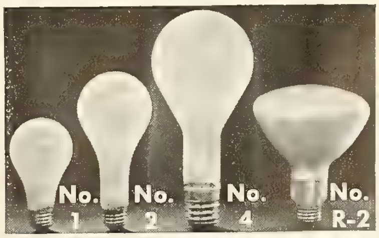

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The final polish

[Continued from page 495]

cellent, for the contrast in tempo was evident.

Similarly, scenes of a party of friends loafing about the beach could be longer than the later shots of the same group jumping and splashing in the surf. The basic formula of tempo is simple—fast action, short scenes; slow action, long scenes.

Movie makers can borrow a method of tempo that is well known to orators. A public speaker knows that he can accent a point by talking fairly rapidly until he reaches his point and then by speaking the important words slowly. The change in pace accents his remarks. In film editing, we can precede a particularly lovely shot by a series of scenes that is cut to much shorter length. This plan says to the audience, in effect, "after looking at all these views, we suddenly saw this one and were held by it."

Cutting on Action

A slightly more "tricky" editing method is "cutting continuous action." Here, ambitious movie makers often stub their toes, since this type of cutting is either accurate and good or mismatched and bad—there is no middle ground.

For example, let us consider a series of three scenes of a person making a telephone call. In the first scene, a long shot, the actor walks to a desk and starts to sit down. The next scene, a medium shot, shows him sitting down and reaching for the telephone, while the third scene, a closeup, shows the actor placing the receiver to his ear. The action in the three successive scenes must be continuous without interruption; therefore, at the point of the splice, the action must be matched from frame to frame. In other words, the actor must be in the same position at the beginning of the medium shot that he was at the end of the long shot.

If the sequence is edited "slow," the result will be ludicrous, for at the end of the long shot the actor will be seen seated, while the medium shot will have him just starting to sit. The repetition will, of course, be unnatural. If the sequence is cut "fast," the end of the long shot will show the actor standing, while the beginning of the medium shot will show him already seated. On the screen, he will appear to have jumped from place to place. Properly edited, this sequence would present a smooth, continuous flow of action from scene to scene that would make the change of camera position almost unnoticeable.

Inserting Spoken Titles

Another delicate point is the matter of the proper insertion of spoken titles. The general rule is to splice the title in the scene of the actor speaking the lines at a point about two thirds of the distance from the beginning of the speech. This is not a satisfactory universal rule, for, in the case of a scene of somebody crying, "Help," the lip motion would last only four or five frames, and one could scarcely split the action in two by the insertion of the title.

This method also does not solve the problem in the case of a long speech, in which the corresponding scene of the actor speaking would be unnecessarily lengthy and tiring.

Common sense tells us that each scene of a speech should be analyzed separately. We know that we must avoid cutting in a spoken title before the subject starts to speak, and we know that he should be shown still speaking in the part of the scene that follows the title. The length of these scenes can be determined by the length of the title and by the mood of the episode.

If the title is short or exciting, the scene preceding it need show only the actor's mouth opening, while the scene following the title need show only the lips closing. If the title is long, or if the mood of the sequence is slow, about one and a half feet of the speaker may precede the title, while the same footage may follow it.

There are but two principal exceptions to this method. If the reaction of the person to whom the actor is speaking is of great importance, a scene of the person addressed may immediately follow the title. This technique is used when the reaction of the person addressed is intimately associated with the sense of the title. Here is an example.

1. *Closeup.* A thug raises his gun and shouts:

Title. "*Hands up!*"

2. *Closeup.* Dr. Jones. He is terrified and raises his arms slowly.

Another variation is the procedure of following the title with a semi closeup that includes both the speaker and the person whom he is addressing. For example:

1. *Closeup.* Tom, looking earnestly past the camera toward Mary (not seen). He says pleadingly:

Title. "*Promise me that you won't see him tonight . . .*"

2. *Semi closeup.* Tom and Mary. Mary looks away and slowly shakes her head.

This last scene is the variety that Hollywood calls a "two shot," and, in the silent days, boy and girl conversations were almost a formula—(1) closeup of speaker, (2) title, (3) two shot.

Inserts

In the course of editing a film, you may find that symbolical scenes and shots that serve as connections are lacking. For example, in a travel film, you may discover a spot in which a closeup of a timetable, an automobile speedometer or a travel folder would be helpful. You may even find that you could use a reaction shot of a person looking in one direction or another. These scenes can be filmed against neutral backgrounds, and they may be inserted at the proper places in the picture during the editing process.

"Running Gags"

Your film may lack a touch of humorous relief—a light element. You can add this touch by inserting a "running gag"; that is, a single scene or action which is inconsistent in itself and which is repeated at spots throughout the picture. It grows funnier each time that it appears.

For example, a travel film might be "pepped up" if a variety of closeups of a member of the party eating a "hot dog" could be included. After each important sequence, we see some member of the company at work on a "hot dog" —oblivious to the view and the scenic grandeur.

The first time that this shot appears, only a ripple of amusement will result; but, if the places for the insertion of similar scenes are well chosen, on about the fifth appearance, the action will provoke real hilarity.

Stock Shots

Sometimes, too, we find in our stock shots or reels of clippings scenes which can be edited into a current film with good effect. For example, if a salesman were to be shown getting a very cool reception from a housewife, you might look through your winter clippings for a closeup of an icicle. This shot could be inserted in the midst of a closeup of the grim housewife, and the inference would be plain. Other scenes which might be symbolic of emotions or impressions can be used similarly.

Castle edits the year's news

[Continued from page 504]

formed in building up the one reel *News Parade of the Year 1941,* offered in the fall by Castle Films of New York City. A great deal of time and selective effort are involved in reviewing the available "take" of the entire year. In this case, also, another factor has to be considered. Such a film is not assembled primarily for evanescent "box office," but it is offered as a permanent record of living history for home and school archives. Therefore, the editors must, as far as they are able, regard their selections from the viewpoint of the world of the future.

The News Parade each year is edited under the personal supervision of Eugene W. Castle, president of the organization which bears his name. The actual operation involves endless hours of reviewing 35mm. footage of original news material, covering a large list of tentative subjects that are selected. Since almost every national and international event is covered, significant topics are first selected, and their movie coverage is reviewed. If the quality of this material is satisfactory and if it is judged suitable for home screening in the final version, a "work print" is made. This procedure is followed, subject by subject, and each is reduced by careful cutting, so that it will fit into the complete *News Parade of the Year* scheme. After the final editing of each subject, the complete reel is tentatively assembled, and it is at this point that the selection of total subject matter finally is made. From here on, it is a smoothing out process, one version being cut for the addition of sound commentary, effects and background music, while others are cut for "headline" and "complete" silent editions, with titles.

The Castle *News Parade of 1941* will include camera work of startling realism on various fronts in the titanic resistance of the Russians against Nazi invaders. This sequence will cover, also, the destruction of German supply ships by the Russian navy in the Baltic. Included in the film will be the epic of the *Bismarck* and scenes of Italian ships, yielding to the British in the Mediterranean. Other subjects are Canadians destroying vast stores of supplies in a surprise raid on Spitzbergen and another British raid on the Norwegian coast; action scenes as Syria and Iraq fall into English hands; the plight of the people of France as Vichy takes control; Balkan action as well as events in the Far East; American troops in Iceland and Newfoundland; the historic meeting of President Roosevelt and Prime Minister Churchill in the Atlantic. It has been a big year!

The clinic

[Continued from page 501]

interest. He writes, "This idea gives one the opportunity to film scenic titles and titles with moving backgrounds, which fit in wonderfully with the vacation or travel movie. I use letters with adhesive backs which can be stuck on the car door window. I keep the titles within a fourteen and a half by ten and a half inch area, and I film them with my 8mm. camera at a distance of six feet. If the lens is stopped down to $f/8$, both the titles and the background will be in focus. Sometimes, while shooting such a title, I ask a friend to wind the window down, which gives the effect of a disappearing title on the screen. If "stick on" letters are not available,

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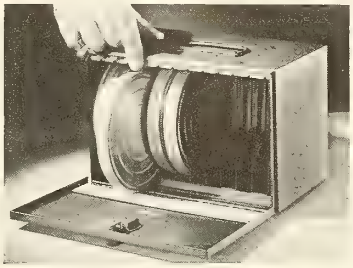

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titles can be lettered on the car door with show card paint and, after filming, the paint may be washed off with a damp cloth.

"When you use this system of making titles, it is important to look out for reflections of near by objects which may appear on the shiny surface of the glass."

Hint for animation One of the greatest problems which confront amateur producers of animated cartoon films seems to be the difficulty of estimating the extent of the changes in position of subjects from frame to frame. An easy way in which to work out some data on this subject is to film a few scenes of persons doing various things, such as walking, jumping, sitting down and so forth, and then to study the results, frame by frame, on a film viewer. You then can make key sketches for later reference. This study can be carried out to any degree you wish, and it is especially valuable when several characters are to be involved in one scene. This idea is based on a fact that we all know — that our home movies are really just a series of still pictures projected in rapid succession.

Practical films

[Continued from page 499]

recent months, before a total of 2770 persons. Six of the showings brought in $205.00, which has gone back into welfare work for the blind. Seventeen dollars were spent in individual cases and fifty five dollars were turned over to Highbrook Lodge, a summer camp for the blind. One of the latest showings was at the State convention, in Akron, of the Ohio Lions Club, whose major welfare concerns are aid to the blind and sight conservation work.

Revise Frozen Film

Encouraged by the success of an 800 foot, 16mm. color picture, made experimentally on the subject of frozen foods and already screened more than 135 times, Dr. E. W. Eickelberg, ACL, is filming a second and more elaborate color movie of the subject, for the Fairmont Canning Company, in Fairmont, Minn. The same company has another Kodachrome study, running approximately 1200 feet of 16mm., of planting, cultivation, harvesting and canning peas and garden corn.

Course Project

A 200 foot, 8mm. black and white film about the writing and printing of a school magazine was recently completed by Joseph Cascio, ACL, and his wife. Mr. Cascio, an art teacher at the Manual Training High School in Brooklyn, N. Y., tells graphically the story of the publication of the magazine, *Prospect*, from the editorial and art ideas, through the printing and engraving processes to the binding and ultimate delivery to the readers. The school children who run the magazine were Mr. Cascio's models, and he filmed them while they were at work. The movie was made as an individual class project for the course in Motion Picture Appreciation, conducted by Dr. Frederic Thrasher at New York University.

Pigskin pointers

[Continued from page 492]

alumni all over the country. It packed a wallop!

But let us see why.

The fifth down scenes, yes, but they are at the end and they last for only a minute and a half. Yet the entire film is exciting. And, for you and me, the most exciting part of it is that its technique and interest grabbing devices can be duplicated by anybody who has a camera and cash for a piece of cement to sit on during a football game. No, it does not take a fifth down to make a "gridiron gasper."

Maybe it is your own alma mater, or your son's or, maybe, just your boss's. In any case, the campus sets the stage and deserves some footage.

If the leaves are right and if you have color film, aim down one of the tree lined paths or across the soccer field toward the stadium. Frame the chapel tower with the limb of an oak on which one last leaf hangs stubbornly.

Is there a hill on the way from the station? Shoot down at the crowd as people climb upward, pennants waving and blankets dragging; shoot up against the sky for a silhouette of the crowd or for a close view of your group of friends, pinning feathers in their hats. Don't spend too much time or film—but get *some* pre game atmosphere, *some* "scene setter" for a build up to the BIG game. Think of it in that way, and your film will reflect your enthusiasm.

Scoreboards are titles; so are clocks. More than that, they can be interspliced neatly with your action footage, to prevent jumpy scene changes. It can be most disconcerting to watch the trainers work over a stretched out halfback and then, in the next shot, suddenly to see him grab a "long one" on the two yard line. Cut in a scene of the clock, to show what a crucial moment he picked to lose his wind, and then, as the big second hand starts to move, show this hero on the move also, nabbing the pass that means victory—and so on.

Don't be bashful. People will not shoot you if you turn around and shoot them, so long as you don't stand on the seat and block their view of the field. Shoot diagonally or along your own row when the crowd rises. (Generally, you can see this action coming, for, whenever the lower rows stand up because of enthusiasm, the upper rows stand up in self defense.)

These crowd shots mean a lot to your film. No screen audience in the world would consider a game really thrilling if it did not see the actual spectators in the heat of excitement. Show a man twisting his Stetson like a towel, and your audience will hold its breath for the scenes to follow. Cut in a closeup of your wild eyed, screaming neighbors (now totally unconscious of your camera), and your friends will get almost as much a "kick" out of that touchdown as they would have done if the spring motor on your camera had not died right in the middle of the winning play. (Warning: wind your camera between shots; keep it in readiness for a "take" that may last the whole winding of the spring.)

The cheerleading capers and the strut of band maneuvers are made to order for color, action, human interest, reaction shots—what have you? When the participants are in high form, shoot them. You can splice the scenes in the film later, at the proper points, to bridge "time out" or jumps in action.

During the half, you can get some close views of band maneuvers, simply by meandering down into the lower aisles and staying there until the band lines up for the alma mater song. Shoot the band in full array and then turn to catch the solid bank of bare headed alumni. That moment is big. But don't leave your vantage point yet. Wait until you have the second half opening routine of the cheerleaders. Right at this point, they are generally "tops."

The game? Well, sad to say, nobody can tell you which plays are going to "click." Everybody knows that forward passes come most often on third downs, and they make good filming. Everybody knows that the unusual, spectacular plays happen inside the enemy's thirty yard stripe; but nobody can tell you which play is going to finish in the end zone. If you have "hunches," play them; but, whatever you do, try to shoot each play from beginning to end. There is nothing so agonizing as half a lateral or a piece of a shift and then the shoestring tackle, forty yards away from the scrimmage line. Anyway, shoot kickoffs; and, if you do miss the touchdowns, at least you can get the placement for point, which always makes a good shot.

Telephotos help tremendously. Last month, *The Clinic* had a grand idea for a gridiron unipod—and a "pod" of some nature is definitely necessary when long focus lenses are put to use. Take a meter reading several times—once when you come into the stadium and at least once an hour until four o'clock, after which the light will change almost half a stop every twenty minutes. Other technical data are pretty well in line with the usual run of filming, except that, if you

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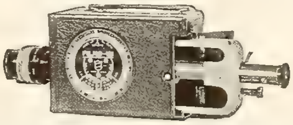

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have a "drag" with the collegiate powers, you had better use it, to place your camera on the west side—or else watch out for lens flare from the sinking sun.

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Amateur clubs

[Continued from page 505]

E. E. Tate, vicepresident; Mrs. Hazel Buskel, ACL, secretary treasurer; J. B. Close, publicity; B. A. Osborn, librarian; R. H. Siegfried, membership; R. C. Crosley, ACL, programs. At early fall meetings, the club has seen *Lenses and Their Uses*, from the Harmon Foundation cine teaching series, and *Peasants, John Doe, Citizen* and *Dummy Walks Out*, from the League's Club Library.

Ashland assembles

New in the Blue Grass State is the Ashland Amateur Cinema Club, ACL, meeting on the first Wednesday of each month in the city's Henry Clay Hotel. The initial officers of this Kentucky club are William J. Woywod, president; Carl Lyons, vicepresident; Dr. Foster Dickinson, secretary; Arthur Anderson, treasurer. Interested amateurs in the region are invited to attend a coming meeting.

Awards in Ottawa

Meeting in the home of Lt. Col. W. A. Steel, ACL, their founder president, members of the Movie Makers Club of Ottawa, in Canada, saw recently the award winning films in the club's annual contest. These were, in order, *Alaska Bound*, by M. J. Sucee, ACL, winner of the Steel Trophy; *Hollywood Snapshots*, by Colonel Steel; *Till Death Do Us Part*, by W. K. Bauer; *Down Mexico Way*, by Dr. G. M. Geldert. Judges for the contest were Judith and F. Radford Crawley, ACL, winners in 1939 of the Maxim Memorial Award with *L'Isle d'Orléans*.

Mount Vernon host

Nearly 600 members and guests of the Mount Vernon (N. Y.) Movie Makers gathered recently in the auditorium of the A. B. Davis High School for the group's Third Annual Movie Night. Featured on the program was *A Christmas Greeting*, first award winner in the club's recent contest, by Violet and Walter Bergmann, ACL. Also presented were *A. B., Columbia*, second award winner, and *Gaspé Peninsula*, by J.O.M. Van Tassel, ACL; *Historic Williamsburg*, by Mr. Bergmann; *The Baseball Season Opens in New York*, by James J. Berman, ACL; *Homemade Hollywood*, by the Mount Vernon club. Mrs. H. L. Winer, ACL, president of the club, presided and introduced each of the films, with H. William Knight in charge of arrangements for the gathering.

Trenton awards

Prize winners in the Film of the Year contest, sponsored by the Trenton Movie Makers, in New Jersey, were announced recently at the club's last meeting before the summer recess. R. James Foster, ACL, took first award with *Boxwood Manor Through The Seasons*, followed by George W. Guthrie, ACL, with *The Colorful Caribbean;* Dean H. Ashton, ACL, with *How The Stories Grew;* Paul Runyon, with *Sea Scouts Cruise;* Charles F. Billings, with *Vacation Glimpses*. The winners were chosen by the use of a rating chart devised by the club, on which all films shown at club meetings throughout the year are comparatively graded. Stephen C. Kovacs, program chairman, was in charge of the contest arrangements.

Films in Philadelphia

Members' films were the order of the evening at the last meeting of the Philadelphia Cinema Club before the summer recess. Seen on the club's screen, in 8mm., were productions by W. E. Chambers, W. I. Brunner, H. Egger and E. J. Horner, ACL; in 16mm., films were presented by C. M. Booth, H. L. Tindall, W. E. Moore and W. W. Chambers. At an earlier meeting, Mrs. C. Phoburn Maxwell, traveler and lecturer, presented her 16mm. color films of Greece, the Balkans and Mexico.

San Francisco sees

Members of the Cinema Club of San Francisco are continuing their search for a suitable new meeting place. On a recent program, members' films were featured as follows: *Hawaii*, by S. Cimino; *Flowers*, by Fred Welles; *Vacation*, by L. M. Perrin, ACL; *High Sierra*, by Fred Youngberg; *Ice Follies*, by Adeline Meinert.

For Harrisburg

Amateur movie makers in the vicinity of Harrisburg, Pa., are invited to attend a meeting of the group as guests of the officers, according to a late report from Walter M. Weitzel, ACL, the club president. Other current officers are J. Ira Laird, ACL, vicepresident, and F. W. Fledderjohn, ACL, secretary. Information on the meetings, which are held monthly on last Fridays, may be had from the secretary at P. O. Box 751, in Harrisburg.

News of the industry

[Continued from page 506]

unusually brilliant pictures. In its construction. Victor has retained all features that have characterized Victor projectors in the past. The complete unit consists of projector, sound unit, amplifier, two speakers, arc lamp and lamp house, rectifier and stand.

New still projector A new Kodak projector for two by two inch Kodachrome or other mounted transparencies has been recently announced. This new model, called the Kodaslide Projector 2A, replaces the former Model 2. It is small in size, yet sturdy, and it incorporates a 150 watt lamp which, in combination with either a five inch, *f*/3.5 or a seven and one half inch, *f*/4.5 lens, provides a clear, sharp image on the screen. Special design provides adequate ventilation, and a heat absorbing glass of extra quality guards the slides from becoming overheated. To simplify sequential projection, the Kodaslide Changer may be used with the new projector. A Combination Case, for projector, lens and slide file boxes, is available. Available soon will also be a Projecto Case, which carries a folding leg stand that will support the projector when it is in use. Makers are the Eastman Kodak Company, Rochester, N. Y.

Ampro catalog A new sixteen page, illustrated catalog, showing its full line of 8mm. and 16mm. silent and sound movie projectors is now offered by the Ampro Corporation, 2839 North Western Avenue, Chicago. All fundamental features and accessories of these projectors are described and pictured. Copies may be secured by addressing Ampro.

Minicolor holders New print pocket folders, made especially for Eastman Minicolor prints from Kodachrome originals, are now offered by Eastman Kodak Company, Rochester, N. Y. These folders are made of a maroon colored, leather like material, and they measure only two and five eighths by three and one half inches when they are closed. They are made for one, two or three prints, which may be slipped in easily, but which remain firmly in position. Kodak Minicolor Pocket Cases, also holding one, two or three prints, are similar in style but each has a fold over flap and snap fastener, so that it can be held closed. In addition, there is a wire bound Minicolor Print Protecto Album, holding up to twenty four 2x prints. These contain gummed leaves, to hold Minicolor prints, back to back.

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Gutlohn catalog The publication of a new combined *Catalog of Entertainment and Educational Sound and Silent Motion Pictures* has been announced by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City. This is Gutlohn's tenth edition, and the decennial is marked by a larger, 136 page, fully illustrated brochure. Copies may be had free, by addressing the firm.

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OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1941.
State of New York.
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Arthur L. Gale, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York, N. Y.; Editor, Arthur L. Gale, 420 Lexington Avenue, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York, N. Y. Membership corporation with no capital stock. President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Vice President, John V. Hansen, The Shoreham, Washington, D. C.; Treasurer, Ethelbert Warfield, 120 Broadway, New York, N. Y.; Secretary and Managing Director, Roy W. Winton, 420 Lexington Avenue, New York, N. Y.

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Sworn to and subscribed before me this 29th day of September, 1941. (My commission expires March 30, 1942.)

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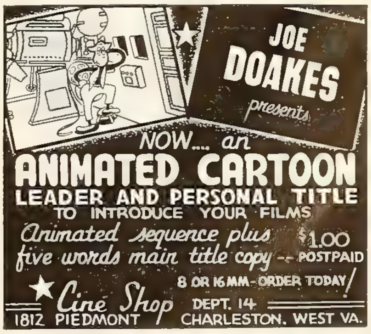

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LATEST RELEASES

America Learns to Fly, 480 feet, 16mm. (also 8 minute, 35mm. version) sound on film, black and white; produced by Burton Holmes.

Offered to: groups only.

Available from: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South La Salle Street, Chicago, Ill.; 1700 Patterson Avenue, Dallas, Texas; 351 Turk Street, San Francisco, Calif.

America Learns to Fly is a fast moving portrayal of commercial, private and military aviation. It emphasizes the importance of proper nutrition for pilots and stresses the value of dairy products, in maintaining the sound health of those engaged in flying. Illustrating this theme are scenes showing the rigid physical examination given to applicants for the Army Air Corps, the frequent physical checkup of the commercial airline pilots and the high physical standards of Civil Aeronautics Administration students.

Educator's comment: This film might be used in health courses in junior or senior high schools or in trade schools, to encourage good health standards. It could also be used for groups of boys who wish to become pilots.—*E.D.C.*

Coffee, the Pride of Colombia, 2 reels, 16mm. sound on film, color; produced by William J. Ganz Company.

Offered to: groups only.

Available from: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South La Salle Street, Chicago, Ill.; 1700 Patterson Avenue, Dallas, Texas; 351 Turk Street, San Francisco, Calif.

Coffee, the Pride of Colombia opens with introductory scenes of urban and rural Colombia, where narrow city streets give way to languid rivers and thick tropical jungles. The main portion shows how coffee berries are picked, how the seed is extracted and how the berries are washed, dried, sorted and, finally, transported to the United States. The last sequence shows the berries being roasted and packaged in this country.

Educator's comment: The film is excellent for classes of almost any age level, that are studying the coffee industry. It will also be helpful for groups studying Colombia.—*E.D.C.*

Byways of New France, 400 feet, 16mm. sound on film, black and white; produced by Associated Screen News.

Offered to: groups only.

Available from: Province of Quebec Tourist Bureau, 48 Rockefeller Plaza, New York, N. Y.

Byways of New France takes the audience on an imaginary trip through the Province of Quebec, beginning with the city of Quebec and continuing through the Gaspé and other outlying districts. Much stress is placed on the life of the inhabitants and their agricultural pursuits. Lumbering, spinning, weaving and canoe building are shown. There are picturesque scenes of the outdoor ovens and of the many wayside shrines which dot the landscape.

Educator's comment: This is a fine film for classes of all ages, studying the Province of Quebec, and it would make an excellent background for students reading Louis Hémon's *Maria Chapdelaine.*—*E.D.C.*

RECENT RELEASES

Lest We Forget, 10 minutes, 16mm. and 35mm. sound on film, black and white; produced by Sound Masters, Inc.

Offered to: groups.

Available from: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York, N. Y.

This movie compares in a humorous manner the cars and motoring "perils" of yesterday with the comfortable automobiles that speed us smoothly on our way today. After an introduction of views of the newest models, there follow cuts from early movies, of the first cars in this country, and the accompanying trials of the motorist are shown. At the end, we see new designs of automobiles of the future.

Educator's comment: This film is very good for classes studying transportation, and it is usable for any age level.—*E.D.C.*

The Story of Neoprene, 800 feet, 16mm. sound on film, black and white; produced by the Jam Handy Organization.

Offered to: adult consumer and scientific groups.

Available from: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South La Salle Street, Chicago, Ill.; 1700 Patterson Avenue, Dallas, Texas; 351 Turk Street, San Francisco, Calif.

The Story of Neoprene presents, in the manner of a newsreel, this new synthetic rubber, made from coal, limestone and salt. We see hundreds of articles for home and industrial use, which are manufactured from this new product. It can, if necessary, replace natural rubber from the Far East for essential industrial purposes. Neoprene's chemical composition is shown by animated cartoons, and thorough tests show its superiority over actual rubber.

Educator's comment: This movie is suitable for junior and senior high school classes studying rubber and its substitutes. Chemistry classes studying synthetic products also will be interested.—*E.D.C.*

Plows, Planes and Peace, 2 reels, 1540 feet, 16mm. and 35mm. sound on film, black and white; produced by the United States Department of Agriculture.

Offered to: groups.

Available from: United States Department of Agriculture, Extension Service, Division of Extension Information, Motion Pictures, Washington, D. C.

Plows, Planes and Peace shows how America's farmers, through the Ever Normal Granary and other parts of the AAA program, have provided abundant food supplies to meet the demands of national defense.

Educator's comment: Usable in social study classes interested in food or national defense problems or in agriculture classes, from the fifth through the twelfth grades.—*E.D.C.*

What Shall I Wear?, 2 reels, 700 feet, 16mm. sound on film, black and white; produced by the Jam Handy Organization.

Offered to: groups only.

Available from: Household Finance Corporation, 919 North Michigan Avenue, Chicago, Ill.

What Shall I Wear? is not a fashion picture nor a story, but a practical discussion of how to build satisfactory wardrobes for the entire family. Simply and directly, it solves the problem through the dramatic presentation of ideas about planning ahead, shopping with skill and keeping clothes wearable for a longer period.

Educator's comment: This film is very good for senior high school classes interested in consumer education or salesmanship.—*E.D.C.*

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USED: Filmo 57 projector, 200 watt, $37.50; Filmo 57 projector, 400 watt, $49.50. ADAMS PHOTO SUPPLY CO., 531 N. Market Ave., Canton, Ohio.

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December

NUMBER OF

Movie Makers

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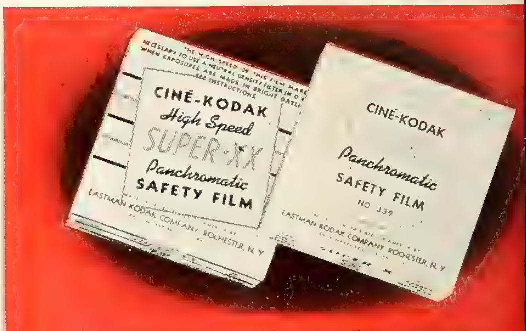

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

Happy Holiday
Merry Xmas
HOLIDAY JOY
Greetings

DECEMBER, 1941 25c

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I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $5.00, made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To non-members, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.50 in other countries.)

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Street ....

City . . . . State ....

Dec. 41

EQUIPMENT WANTED

■ EYEMO camera wanted. Will pay cash. Give full particulars regarding condition, lens, etc., first letter. ADDRESS: Box 155, Deerfield, Ill.

■ TELEPHOTO lens, 8 or 10 inch, for 16mm. motion picture camera. JOS. HEIDENKAMP, JR., 538 Glen Arden Drive, Pittsburgh, Pa.

FILMS FOR RENTAL OR SALE

■ FOR PROFIT lease THE LITTLE FLOWER OF JESUS. All-English talking. Long or short terms. Sole distributors: SUNRAY FILMS, Inc., Film Bldg., Cleveland, Ohio.

■ ROADSHOWMEN—SCHOOLS: Finest 16mm. sound programs, $5.00 per day; $10.00 per week and up. Also used 16mm. sound film for outright sale. MAJESTIC PICTURES, 1611 Davenport, Omaha, Neb.

■ CLEARANCE SALE on 8-16 library subjects, films exchanged, rented everywhere. Free list. GARY FILMS, 369 E. 55th St., Brooklyn, N. Y.

■ TRAVEL films of contemporary interest. 16mm. sound, perfect condition, some new. Leningrad, Moscow, Iceland, Spitzbergen, Norway, Baltic Ports, West Indies, $12.50 per reel. $7.50 half reel; also silent versions. PARTH FILMS, Mt. Pocono, Pa.

■ CLOSING OUT: 16mm. silent library; some mdse. Write for list. CHARLES A. VANCE, 164 N. Haldy Ave., Columbus, Ohio.

■ 8-16-35mm. FILMS bought, sold exchanged. Silent, sound, $2.00 up. Odd reels, $1.50; 1000 ft. 35mm., $.95. Catalog, sample film, 10¢. INTERNATIONAL, 2120 Strauss, Brooklyn, N. Y.

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■ EXCHANGE: Silent pictures. $1.00 reel. Finest sound film programs, rent reasonable; also sell. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ SOUND, silent films exchanged, rented, bought; 8 & 16mm.; always bargains. Get on our list. FRANK LANE, 80 Boylston, Boston, Mass.

■ 8MM. FILMS! Castle Releases. 50 ft. 180 ft. New prints. Good used prints. Sales. Exchanges. Trade-ins. RIEDEL FILMS, Dept. MM-1241, 2221 W. 67th St., Cleveland, Ohio.

TRADING OFFERS

■ SHOTGUNS, target pistols and binoculars accepted in trade on everything photographic, including Leicas, Contaxes, Eastman and Bell & Howell motion picture equipment and Da-Lite screens. Write for catalog. Convenient time payments may be arranged on anything new or used. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. Fifth St., Minneapolis, Minn.

■ FULL list price for your Model 20 Eastman *f*/3.5 on the 8mm. Perfex Turret camera, or Eastman Model 90 8mm. Magazine camera. Full list price for your 8mm. Eastman Model 50 projector, on new Ampro or new Bell & Howell projector. Full list price for your Revere 8mm. camera, on a new Revere Turret 8 camera. Full list price for your 16mm. Eastman E or EE on new Bell & Howell 16mm. Filmomaster gear driven projector. List price for your silent 16mm. projector on any Bell & Howell or Eastman 16mm. or Ampro 16mm. sound-on-film projector. We are the most liberal traders in the country. NATIONAL CAMERA EXCHANGE, 11 So. Fifth St., Minneapolis, Minn.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

■ EDITOLA—for double system 16mm. Separate heads for sound and picture. Shows picture and reproduces sound. Particulars. EDITOLA, 894 Woodland Ave., Oradell, N. J.

■ I MOUNT single 16mm. movie frames on 2x2 cards for still projection on standard 35mm. projectors. Cut out desired frames, allowing extra half frame on each side. Min. order $1.00 doz. M. LIBBY, 60 Hudson St., N.Y.C.

■ TITLES—Make your own. No titler needed. Something new! 160 letters and characters, 5 backgrounds in full color. Rush $2.00 for complete kit. EXCELL CINE, Pawtucket, R. I.

Printed by WNU, N. Y., in the U. S. A.

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"FOOTBALL THRILLS OF 1941"

COSTS LESS THAN UNEXPOSED FILM!

Seats for you on these 50 Yard lines!

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(Games Subject to Change)

LET'S GO!
TEAM
TEAM
TEAM

Own the Great Moments of this Year's Top Games!

FLASHING runs...smashing tackles! Thrills! Spills! Touchdowns! Action-crammed moments from the year's greatest games! Here's breathless suspense . . . superb drama . . . the throat-gripping recklessness that makes football history! Yours to own...to treasure through the years to come...*for less than the cost of unexposed film!* If you like action—drama—excitement—buy this picture!

All Castle 16 mm. films are processed by VAP-O-RATE. All 8 mm. Castle films also are treated.

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Please send Castle Films' "FOOTBALL THRILLS of 1941" in the size and edition checked.

Name__________

Address__________

City__________

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	8 mm.	
☐	Headline 50 Feet	$1.75
☐	Complete 180 Feet	$5.50
	16 mm.	
☐	Headline 100 Feet	$2.75
☐	Complete 360 Feet	$8.75
☐	Sound 350 Feet	$17.50

CASTLE FILMS

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Here's the Gift... *Dad's Pictures Need!*

Surprise him with a

DA-LITE

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The Challenger can be set up anywhere in 15 seconds. It is the only screen that can be raised to desired height merely by releasing a spring latch and raising the extension support.

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THE CHALLENGER, ***America's most popular portable screen,*** combines utmost convenience and brilliant performance. Because of its simplified design and lightweight "all-in-one" construction, it is easier to carry and to use. The Challenger's patented construction with square tubing in ***both*** the center rod of tripod and the extension support gives unequalled rigidity and strength. This is why you can enjoy the convenience of the Challenger mounting for screen sizes as large as 52″ x 72″. The extension support is made of solid square steel so there is no danger of its bending or twisting the fabric out of focus even when the screen is raised to its highest position. The Challenger actually costs less than your second-choice screen. 12 sizes, from 30″x40″ to 70″x94″ inclusive, from **$12.50*** up.

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is the most popular hanging screen in the Da-Lite line. The Da-Lite Glass-Beaded fabric is spring-roller-mounted in a metal case, which protects it from dust when not in use. 12 sizes from 22″ x 30″ to 63″ x 84″ from **$6.50*** up.

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Make your screen new again with a Da-Lite Glass-Beaded Replacement Fabric. Available for all standard sizes of screen surfaces.

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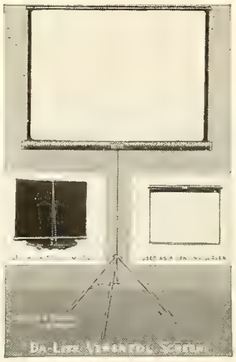
leads in the low price field. The 30″ by 40″ size can be used as (1) a tripod screen, (2) a hanging wall screen or (3) as a table model. Price **$7.50***. The 40″ x 40″ size can be used in two ways—as a tripod screen and as a hanging screen. Price **$10.00.***



A GUARANTEE
That Means Something

The beads on a Da-Lite Glass-Beaded Screen are guaranteed not to shatter off. The entire screen, including fabric and mounting, is guaranteed to be free from defects in materials and workmanship. The fabric is specially processed to stay white and pliable. Because dust and dirt accumulate on any screen over a period of years and destroy its original brilliance, Da-Lite does not guarantee permanent whiteness, for to do so would be meaningless. The reliability of Da-Lite Screens has been proved by thousands of users over a period of 32 years.

* *Prices slightly higher on Pacific Coast.*

DA-LITE SCREENS AND MOVIE ACCESSORIES

MOVIE MAKERS

The Magazine of the Amateur Cinema League, Inc.

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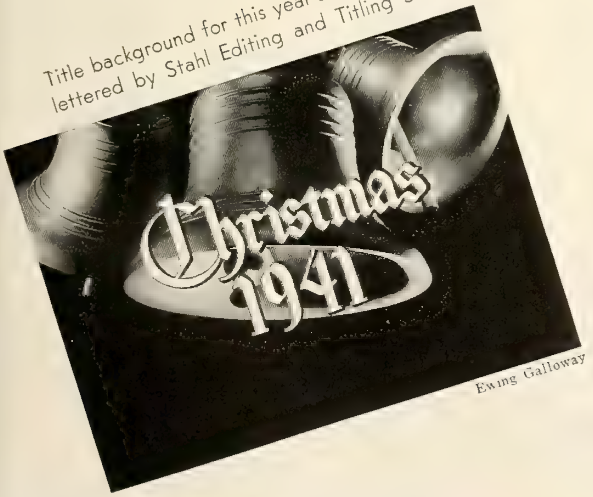

Title background for this year's Christmas film lettered by Stahl Editing and Titling Service

Ewing Galloway

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CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

GIVE A LIFETIME OF THRILLS

A LIVING, LASTING GIFT!
COST LESS
THAN UNEXPOSED FILM!

Give life! Give action! Give fun! Give the super-thrill of a seat on the 50 yd. line at the year's best football games! Give world history as it actually happened! Give the joy of travel to strange, faraway places! Give daring adventure! Give laughter and joy—give happiness for less than the cost of unexposed movie film! Look at these great selections! Then—give them! Thrill all your family and friends!

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Santa's workshop buzzing! Woodsmen gathering trees! Toymakers at work! Trees glowing with lights! The arrival of Santa! The very spirit of Christmas! Give it to your family—your friends. Comes wrapped in gaily covered holiday gift box. Order it today!

"THE CHIMP'S ADVENTURE"

A new experience in laughter . . . a rib-tickling reel! A jungle chimpanzee decides to see civilization. The big city puzzles . . . baffles . . . enrages him! A novelty in movie mirth for the whole family!

"FOOTBALL THRILLS"
See page 527 of this magazine

"WILD ELEPHANT ROUND-UP"

Most amazing wild animal picture ever filmed! Stark courage! Daring risks! Breathtaking danger as men stalk a giant herd of African elephants . . . capture a berserk tusker with ropes! A thrill you'll never forget!

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16 mm.

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Yes! It's true! Action-packed, hilarious Hollywood-made fun cartoons *in gorgeous color!* Another great Castle Films *first!* Six incomparable subjects to select from: "JACK FROST," "ALADDIN'S LAMP," "OLD MOTHER HUBBARD," "MARY'S LITTLE LAMB," "THE PINCUSHION MAN," "THE KING'S TAILOR"—every one a color thrill!*

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(1941)

Epoch-making scenes from the stupendous history of our day—filmed as history actually happened! An important document that will become more valuable to all in the days to come!

"BORDER LAW"

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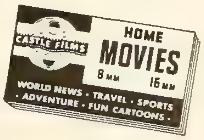
FREE!



NEW 1942 CASTLE FILMS' CATALOGUE! It's yours! It's free! Lists 100 thrilling Castle Films! Solve your gift problem inexpensively! Fill out coupon and send for your copy now!

SEE YOUR PHOTO DEALER NOW WHILE HIS STOCKS ARE COMPLETE!

All Castle 16 mm. films are processed by VAP-O-RATE. All 8 mm. Castle films also are treated.

LOW COST

8 mm. SIZE		16 mm. SIZE		
50 Ft.	180 Ft.	100 Ft.	360 Ft.	Sound 350 Ft.
$1.75	$5.50	$2.75	$8.75	$17.50

**For prices on color cartoons, see color catalogue or your dealer. Cartoons in black and white at regular Castle Films' prices.*

CASTLE FILMS

R. C. A. Bldg.	Field Bldg.	Russ Bldg.	address nearest office
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Please send me your color Cartoon Booklet. ☐
Please send me your new 1942 FREE Catalogue. ☐
Check one or both

*Name*__________

*Address*__________

*City*__________ *State*__________ MM 12

Filmo ACCESSORIES

. . . *Welcome* GIFTS *for Movie Makers*

Professionally-made Films for Home Entertainments

Whatever the interests of the movie maker, his family, and his friends, Bell & Howell Filmosound Library offers films which are sure-fire hits for home movie entertainments. Many are desirable for one's permanent film library, and these make especially fine gifts.

To delight the younger children there are Christmas stories and animal films. Children and adults alike are always pleased with whimsical cartoon comedies, of which B&H offers hundreds, many in *full color*—the finest examples of the art.

Sports and hobbies are well covered with films which often provide valuable instruction while they entertain. Travel films—the best of their kind from all corners of the world—have this same dual interest, and many of these are in full color, as is a beautiful new series on bird and animal life. And for thrills there are stirring adventure films!

Favorite Hollywood stars are ready, here, to appear on home movie screens in the finest of Hollywood's late feature films. Hollywood comedies, too, and old-time movies which are even funnier today.

Bell & Howell also offers all the Castle films, covering a wide range of popular subjects and including current news films of lasting interest.

Whether the available projector is 8mm. or 16mm., silent or sound, B&H Filmosound Library can provide the films you want. Rental rates and purchase prices are moderate. See your Filmo dealer or use the coupon to request complete catalog. (State type and make of projector.)

FOR USE WITH HIS *Filmo* CAMERA . . .

REWINDING ATTACHMENT *for Filmo 8 Cameras*

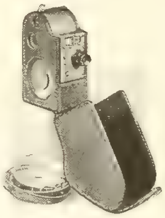
Both single-lens and turret-head Filmo 8mm. Cameras can be equipped for winding film backward. This permits making professional double exposures and (with Filmo Fader, below) lap dissolves. Send camera to B&H factory, where rewind knob (E in illustration), shuttle release lever, and frame counter with internal actuating sprocket will be installed. Prices on request.

FILMO FADER *with Wipe Disc*

This unit, for almost any 8mm. or 16mm. camera, permits making fade-ins, fade-outs, wipe-ons, and wipe-offs. If the camera is equipped for winding film backward, the Fader can be used to make lap dissolves, too. Fader is spring-driven, and has an indicator, visible through camera viewfinder, to tell when effect is finished. Price, $18.65.

DIRECT FOCUSER *for Filmo Auto Load, Auto Master, and 141 Cameras*

Slipped into camera in place of film magazine, permits looking through *any* lens for precise focusing and composing. Eliminates parallax entirely. Ideal for close, exacting work. Image is upright, magnified ten times. Price, $20.55.



FILMO CAMERA CASES

For the man whose camera case is "battle scarred," or whose outfit now overflows its case, a new carrying case is a welcome gift. The B&H selection is broad—includes cases in a full range of capacities for every Filmo Camera model. To be sure of getting correct design and fit, as well as the finest leathers and fittings, look for the B & H "Genuine Leather" trade-mark.

FILTERS *for Kodachrome and for Black-and-white Film*

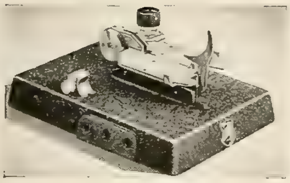
Filters for using Type A Kodachrome outdoors are available now in B&H *screw-type sunshade mounts* for standard Filmo 8mm. and 16mm. Camera lenses. Price each, $4.25.

The B&H Color Filter line is *complete*—includes amber, red, green, and neutral density filters for monochrome work, and haze filters for Kodachrome, for standard and extra Filmo Camera lenses. All except the Type A Kodachrome filters are of *dyed optical glass.* Prices, from $2.95.

PRECISION-MADE BY **BELL AND**

B&H ADD-A-UNIT FILM EDITING EQUIPMENT...

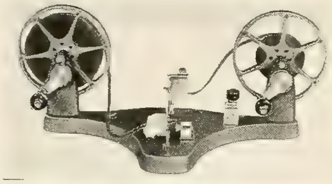
SPLICER MODEL 136—*Basic Unit of the Line*



Professional type; splices all 16mm. and 8mm. film faster because each film end is positioned but once, and because ends are sheared in the same operation that brings bonding areas together. Makes the exclusive B&H *diagonal* splice—strong and pliable—quiet in sound film projectors. Holes are threaded for instant attachment of rewinds and film viewer. Price, $14.65.

SPLICER-REWINDER COMBINATIONS

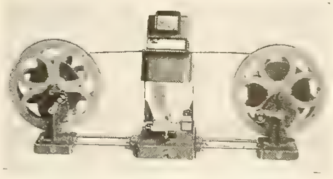
Rewinders are necessary for winding film to and from the splicer when editing. B&H offers two types for attachment to Splicer Model 136. Both are complete with base plates and rods, and with thumbscrew assembly devices. *Standard Rewinds* are geared 4 to 1, take 8mm. and 16mm. reels, and offer choice of 400-foot and 1600-foot reel capacities. Heavy Duty Rewinds take 16mm. reels as large as 2000-foot, have two speeds plus "free wheeling," and a brake. There's also the special 8mm. unit pictured.



B&H Rewinder-Splicer for 8mm. film

COMPLETE FILM EDITORS

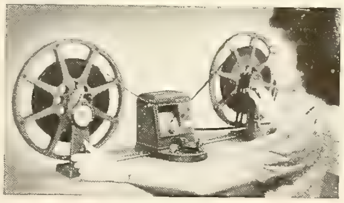
B&H 16mm. Film Editors consist of Model 136 Splicer, your choice of Standard or Heavy Duty Rewinds, and the Direct Viewer. The viewer, supported above the splicer as shown, shows a brilliant image of a single frame on the ground glass screen whenever film winding is stopped. Thus it is easy to find the exact places to cut. For 8mm. film there is a different but similarly used viewer.



B&H 16mm. Film Editor, consisting of Model 136 Splicer, Standard Rewinds of 400-foot capacity, and Direct Viewer.

FILMOTION VIEWERS *and* EDITORS

Showing *motion* pictures on a miniature screen, the Filmotion Viewer is the newest and finest editing aid. Base provides for mounting Model 136 Splicer and for attaching rewinds, to make complete Filmotion Editor. One model for 16mm. film; another for 8mm. Send coupon for complete details on B&H Add-a-Unit Editing Equipment.

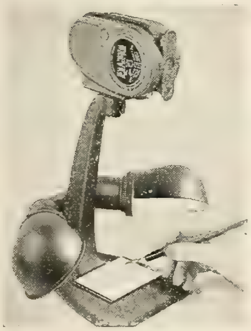


B&H 16mm. Filmotion Editor, consisting of Filmotion Viewer with Model 136 Splicer and Heavy Duty Rewinds.

NEW! Filmo Slide Master Projector

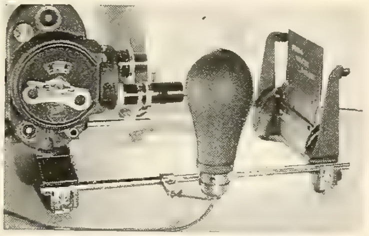
Provides the utmost in bright, sharp and uniformly illuminated projection of slides in 2" x 2" paper or glass mounts. Has new, non-blackening, "base-up" lamp—500-, 750-, or 1000-watt! "Wind Tunnel" cooling system, automatically controlled to match lamp.

Double heat filter. Precision-type focusing control. Choice of 3½" F 4.5, 5" F 4.5, or 7½" F 4.8 lens. Self-locking tilt control at *each* end of base. Complete, including lens, 750 watt lamp, and case, $266.65.



B&H 8mm. TITLER

Provides complete facilities for filming conventional and trick titles, as well as cartoons, maps, and small objects, with your Filmo 8. Includes pre-aligned camera mount and title card holder, prefocused copying lens, two properly placed lighting units, and two pairs of lamps. For single-lens Filmo 8, $26.65. For Turret 8, $29.35.

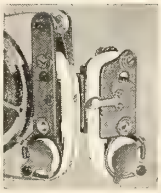


B&H 16mm. TITLER

Makes it easy to film titles and small subjects with any Filmo 16mm. magazine-loading or Filmo 70 Camera. May be used horizontally, as shown, or vertically for trick work and three-dimensional objects. "Visual centering" permits easy, accurate alignment of card holder. Includes adjustable lighting units and title cards. Price, $22.40.

B&H FILM CLEANER

Renews film beauty and brilliance by removing dust and finger prints. Attaches to projector or Filmotion Viewer; cleans during projection by passing film between tapes moistened automatically with B&H Filmoleen Cleaning Fluid. For Filmo Projector, $11.75; for Filmotion Viewer, $9.35.



TITLE-CRAFT TITLES

For those who do not wish to make their own titles, B&H offers Title-Craft Titles. They are made to order with any desired reading matter, on backgrounds selected by the buyer from scores available, and are delivered in ample lengths of 8mm. or 16mm. film, ready to splice in.

Our Travels
in
MEXICO
B-119

A typical Title-Craft Title

B&H ALL-METAL FILM STORAGE CASES

Ideal, inexpensive means of storing and carrying films. For 8mm. film: six 200-foot reel capacity, $2.50; 12-reel $3.50. For 16mm. film: six 400-foot reel capacity, $3.00; 12-reel, $4.50.

See your Filmo dealer or send coupon for additional information on accessories. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Illinois

Please send: ( ) new Filmo Accessory Catalog. I am especially interested in these accessories:

....

....

( ) Send details on films for use on: ( ) 8mm. ( ) 16mm. silent ( ) 16mm. sound projector.

Name..

Address..

City.......................................*State*.............. MM 12-41

HOWELL

FREE FILM REVIEWS

You can borrow these new publicity movies without charge

THESE films, the latest publicity pictures produced, are offered on loan, without charge. Some may be available to individuals, and others are available only to clubs or groups. In certain cases, the type of organization to which the films are lent without charge is specified. To borrow these films for a screening, write directly to the distributor, whose address is given. (Note carefully the restrictions mentioned in each case.)

LATEST RELEASES

Railroadin', 30 minutes, 16mm. sound on film, color; produced by Adverti-Films.

Offered to: groups only.

Available from: Visual Instruction Section, General Electric Company, Schenectady, N. Y.; American Locomotive Company, 30 Church Street, New York, N. Y.

Railroadin', sponsored jointly by the General Electric Company and the American Locomotive Company, tells the epic story of the development of America's railroads and the tremendous part that they played in the growth and expansion of this country. Humorous scenes show the mistrust and resentment that were aroused in many citizens by the advent of the Iron Horse. However, this antagonism gave way to cheers as the steady advance of the railroad opened up the more remote sections of the land. The last portion of the film deals with the important rôle which is being played by the railroads in the defense program.

North Carolina, Variety Vacationland, 800 feet, 16mm. sound on film. color; produced by R. J. Reynolds, Winston-Salem, N. C.

Offered to: groups and individuals.

Available from: Charles Parker, P. O. Box 2719, Raleigh, N. C.

North Carolina, Variety Vacationland covers the recreational, scenic and historical features of the State, from the coast, where the first English colony was founded on Roanoke Island, to the highest mountains east of the Mississippi. The film opens with scenes from the symphonic drama, *The Lost Colony*, and takes the audience from sand dunes and ancient wrecks, inland through tulip fields and peach orchards, to the universities at Chapel Hill and Duke. Proceeding westward across the Piedmont, the movie reaches its climax in the resort area and the Great Smokies.

Educator's comment: Although the main purpose of this film is obviously to interest travelers, the picture has real educational value—the settling of Roanoke; agricultural produce represented by strawberries, peaches, melons, tobacco and cotton; Indian crafts shown on the Cherokee Reservation—all make this a delightful movie for groups of any age studying North Carolina.—*E.D.C.*

Ile d'Orléans, 400 feet, 16mm. silent, color; produced by Province of Quebec.

Offered to: groups only.

Available from: Province of Quebec Tourist Bureau. 48 Rockefeller Plaza, New York, N. Y.

Ile d'Orléans depicts the life of well to do farmers on this pleasant island in the mouth of the St. Lawrence below the city of Quebec. Among their activities are soil cultivation, weaving and hooking rugs. The titles are given both in French and in English, and this is one of the few free films now available for French students.

Educator's comment: Since this film has both English and French titles, it should be run several times until the students can pronounce and translate all the titles. This movie is useful in modern history, geography and social study classes concerned with the life of our rural French Canadian neighbors.—*E.D.C.*

Seen From the Top Rail, 3 reels, 16mm. silent, color; produced by J. M. Hoober, Inc.

Offered to: groups, particularly agricultural organizations and farm youth clubs.

Available from: J. M. Hoober, Inc., Union Stock Yards, Lancaster, Pa.

Commencing with a description of planting and harvesting crops in and around Lancaster, Pa., *Seen From the Top Rail* presents the Lancaster Stock Yards in the heart of this area. Here we see the buying and selling transactions of cattle, calves, hogs and sheep on a central market. Particularly attractive to farm youth clubs are the activities of displaying, judging and, finally, selling baby beeves.

Pipeline, 639 feet, 16mm. sound on film, black and white; produced by J. Walter Thompson Company.

Offered to: groups and individuals east of the Rockies.

Available from: Public Relations Department, Shell Oil Company, Inc., 50 West 50th Street, New York, N. Y.

Pipeline portrays in dramatic form the triumph of men and machines over snow, frozen ground and solid rock, in laying a pipeline through a portion of New England. We see New Englanders handling giant ten ton shovels as if they were teaspoons.

Educator's comment: This film is particularly timely now, when the practicability of oil pipelines over long distances is being widely discussed. Classes in general science, geography and social studies, from 5th to 12th grades, studying oil or transportation problems will find this movie very useful.—*E.D.C.*

Men and Money, 1200 feet, 16mm. sound on film, black and white; produced by the Jam Handy Organization.

Offered to: all organizations.

Available from: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South LaSalle Street, Chicago, Ill.; 351 Turk Street, San Francisco, Calif.

Men and Money tells the story of borrowing and lending through the ages. From Babylonia, through Greece and Rome, down to the present day is presented the history of man's struggle for the right to use credit. At the end, the film points out the danger of over-expansion of credit and its prevention through education and credit control.

Recalled to Life, 3 reels, 16mm. sound on film, black and white; produced by B. K. Blake, Inc.

Offered to: groups only.

Available from: Y.M.C.A Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.; 19 South LaSalle Street, Chicago, Ill.; 1700 Patterson Avenue, Dallas, Texas; 351 Turk Street, San Francisco, Calif.

Recalled to Life portrays, in a graphic manner, the need for good hearing in social and business life. Beset by the handicap of poor hearing, Mr. Smith tries one aid after another and finally discovers the perfect one. A historical portion tells us how, in earlier times, limited by less knowledge and technical skill, men tried unsuccessfully to overcome deafness. In an interesting sequence, the audience hears, for the first time in a motion picture, how speech and music sound to a person with a certain kind of deafness.

REACTION SHOTS

We often hear about reaction shots. This phrase means, simply, a scene of the reaction of somebody to an event or sight. After a scene of the Grand Canyon, for example, we might show a friend's facial expressions of awe and amazement.

"Let's Make This A Revere 8 MM HOME MOVIE CHRISTMAS!"

This year, more families than ever are planning on Revere movie equipment for Christmas. Through the enthusiastic comments of Revere owners, they have learned that Revere 8 mm. movies are *inexpensive* and *easy to take.* Because Revere Cameras and Projectors are *precision-made* throughout, Revere color or black-and-white movies are brilliant and sharp, even when projected on large 6-foot-wide screens. Ask your dealer for Revere 8 mm. equipment!

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For crisp, brilliant movies, ease of threading and simplicity of operation, the **Revere 8 mm. Projector** is first choice of thousands of critical movie makers. **It has everything** for perfect projection, smooth performance and full protection of your film; powerful AC-DC motor, 500-watt lamp, F 1.6 lens, high-ratio duplex shuttle film movement, double blower cooling system, enclosed gear and double-lock chain drive **(no belts in the Revere)**, fast rewind, radio-interference eliminator. Complete with lamp, lens and one 300-ft. reel, **$75.00.**

REVERE MODEL 88 CAMERA

takes **inexpensive** color or black-and-white movies. Eastman-licensed spool and spindle. Revere **automatic film-loop sprocket.** 5 speeds. Many other advanced features. Complete with Wollensak F 3.5 lens, **$38.50.**

REVERE MODEL 85 PROJECTOR

In addition to the many advanced features of the Model 80 Projector, the Revere "85" has a **beam threading light** for continuous illumination during operation, **sensitive gear-tilting** device with control knob on base of projector, **duo-shield light diffuser,** and **deluxe carrying case.** Complete with 500-watt lamp, F 1.6 lens and case, **$89.50.**

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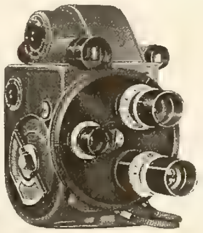
This model has the same basic features as the Revere "88" Camera, plus a positive lens-aligning **turret head** for three screw-type lenses, which assures instant change of lens position.



The Revere "99" also has an **extra optical view finder** for use with telephoto lenses. Complete with one Wollensak F 2.5 lens, **$77.50.**

Revere *Quality 8 M/M Equipment*

Closeups —What filmers are doing

Each year, when we come to write this column, it is with mixed feelings of humility and hope—humility that so many fine films cannot have received their mention elsewhere, and hope that their producers will understand the pride with which we note their pictures here. This year, more than ever before, was the pressure intense for those last few places in the charmed circle. A positive indication of this fact is to be found in the lengthening list of Honorable Mention awards, which has stretched now to fifteen as opposed to thirteen in 1940. Thus we again salute the many fine films which, in keeping the standards so high, have themselves just failed to place.

As might well be expected, the travel filmer of 1941 has confined himself almost wholly to our Western Hemisphere. From far north in Canada to far south in Chile, people have roamed by rail, by car, by ship and by airplane. Robert S. Walker, ACL, of Waterbury, Conn., stuck to the Eastern Seaboard in his attractive *Land of High Horizons,* a study of Great Smoky Mountain National Park. J. Owen Campbell, ACL, journeyed from his southern home in Virginia still farther south, to record ancient St. Augustine. William M. Keasler, ACL, on the other hand, flew southwest from his home on Long Island, N. Y., to find the proper settings for his *City Dudes in Old Arizona.*

Mexico charmed many—and perhaps too many with the identical lead title for such varied subject matter. *Down Mexico Way,* from the popular song, appealed both to Winslow Randall, ACL, of Redlands, Calif., and to The Calvin Company, of Kansas City, Mo., as well as to Frank E. Gunnell, ACL. But the pictures are of quite different feeling and subject matter content. Mr. Randall's Mexico is somber, brooding and mysterious, while the Calvin client (a railroad serving that country) would have you find it sunny and surcharged with romance. Clement K. Chase, ACL, who has been south before, from his home in Tucson, Ariz., this time brought back his first color footage, a sensitive study of human interest that he rightly entitled *Unknown Mexico.*

Scenic beauty rather than far lands caught the camera eye of others. Herbert E. Post, jr., of Brattleboro, Vt., put down the true flavor of New England fall in his lovely 8mm. color study, *The Return of Jack Frost.* Al Morton, ACL, of Salt Lake City, found beauty in the backyard in his lyric *Say It With Flowers,* also in 8mm. Kodachrome. Robert P. Kehoe, ACL, pressed the judges hard for a decision on *Brookside,* with a pair of almost equally attractive picture poems, *Marshland* and *Springtime in the Catskills.* For the Harmon Foundation, Ray Garner struck out on a new frontier of mood movies with *Hills and The Sea,* a magnificent study of Martha's Vineyard, that was hampered only by the technicalities of post recorded music on film.

The story film, prominent last year as winner of the Maxim Award, maintained its popularity both within and without the official ratings. Vaughan L. Hammond, from Salt Lake City, served notice of a vigorous new talent in *Wanted A Life,* a compelling study picturing the physical and psychological reactions of a harried fugitive from justice. R. LeRoy Fletcher, ACL, of the same city, turned to less lurid dramatic themes, to present a cast of delightful children, well costumed, in the fairy tale of *Snow White and Rose Red.* In the vicinity of Glendale, Calif., J. O. McCracken found strikingly suitable backgrounds for his *Cock and Bull Stories,* a picaresque yarn skipping from Switzerland to the South Seas, Mexico to the Mojave Desert. Even Leo J. Heffernan, ACL, as if not busy enough with producing *Hail, British Columbia!,* the Maxim Award winner, found time to toss off a comedy of broadcasting, *Ether Bound Spirit.*

More than a year after the closing of its second season, the New York World's Fair cropped up in films that run all the way from a brief hundred feet of 8mm. monochrome to a super production—4800 feet of 16mm. color. Ralph R. Eno, ACL, George Tasso, ACL, Raymond Moss, ACL, and Ernest Kremer, ACL, all more or less of New York City, are among the producers who have put the cinematic capstone on this topical subject matter.

Although differing in subject matter, a number of pictures seem to be similar in their mutual possession of some special feature. For Sterling Sears, of Little Neck, N. Y., and Mildred J. Caldwell, ACL, of Long Beach, Calif., it was sound which made the difference. In *A Merry Christmas,* Mr. Sears presented an interesting demonstration of the capabilities of his home rebuilt 16mm. sound on film camera, while Mrs. Caldwell recorded a famed Hawaiian orchestra on disc and then cut her 8mm. color footage of the hula to accurate synchrony for *Song of Old Hawaii.* Private Charles Ferrie, jr., ACL, at Fort Bragg, N. C., with *It's Great To Be A Soldier,* told of the life of the drafted man, and a sculptor of the Bennington College Art Department, Simon Moselsio, made a still life subject interesting in his *Modeling A Portrait,* for the Harmon Foundation.

The contemporary importance of social records and social problems seems well recognized by the movie maker. Sidney Moritz, ACL, of New York City, took his vacation and his camera on a boat trip down the Ohio and Kanawa Rivers, to preserve in *Sternwheeler Odyssey* the picturesque customs of America's interior waterways. J. Philip Schaefer, ACL, of Bethesda, focused charmingly on the history and high lights of his native State, in *Colonial Maryland Presents,* while Dr. Alexander Leighton, from near by Baltimore, looked westward to New Mexico for *Work For Your Own,* a well sequenced study of Navajo Indian economy.

From Central America, Giles G. Healey, ACL, of Cornwall, N. Y., brought back important ethnological data in his pictorial study, *The Living Mayas of Guatemala,* some ceremonies of which have never before been recorded in the motion picture. Of perhaps equal significance was the production of the NYA Documentary Film Project, at Cleveland, which presented the despair born of the depression among youth of the 1930's, and an answer to it, in *Youth, Democracy and NYA.* Religion in largely rural areas was represented in *The Eternal Light,* produced by J. Owen Campbell, ACL, for the Reverend George P. Gunn, of the Episcopal Southern Diocese of Virginia, while the advancing march of foreign missions was roundly pictured in varied films from the Harmon Foundation, in New York City.

According to a recent announcement issued by the Association of American Railroads, in Washington, D. C., all photography, both still and cine, of or on railroad property will be prohibited for the duration of the national emergency. Movie makers will do well to keep this fact in mind on rail journeys across the country, since the ruling can legally include such seemingly innocent shots as your family in the dining car or local color scenes about a way station in the Far West. If such or similar scenes are needed for your continuity, it is suggested that specific permission for their exposure be requested on the spot from the train conductor in charge.

OLD ADVICE

We know that you probably are tired of hearing it, but as long as many movie makers continue to wave the camera about while filming we shall continue to exhort them; 99 44/100 percent of all panoramas are good only for the wastebasket.

FROM THE PRESIDENT

AT THIS Christmas season movie makers can have the satisfaction of knowing that, in a period of grave difficulty in the world, filming continues with an encouraging vitality. Membership in the Amateur Cinema League has remained well up to standard, with a definite gain in the last twelve months. The quality of pictures that are reviewed by the League's consultants is constantly improving, and the scope of substandard filming is widening every day. Personal movie makers are active.

There is less necessary interference with personal filming, by reason of defense requirements, than with other avocations. Film is generously available, and amateur cameras are not made inactive by a shortage in the prime raw material for individual movie making. Filming equipment is in brisk demand. None of it need remain unused, because it may be sold readily and at a good price, if the owner is prevented by circumstances from using it himself. Retail establishments are crowded with buyers who want to make movies.

These things make a good Christmas scene for amateur movies. None of us can see very far into the future in these unsettled times, but as far as we can see, we movie makers find confidence and every indication that our fine hobby will outlast the storm. In this first great test of the enduring qualities of personal filming, we find a strength that is encouraging. Movie making is not just a fair weather activity; it stands up when the going is rough.

Amateur cameras have been turned to many serious purposes in the numerous phases of national defense. Construction records, films of community effort and some training pictures have been made on substandard width. The man who goes from his normal activities into work for his government does not leave his camera at home. He takes it with him and makes it serve new ends. Substandard projectors are in greater demand than ever before.

Nothing is more reassuring in uncertain periods than to look about and to find some one interest, some single activity that seems to be able to hold its own. If movie amateurs are tempted to see only change—and not always welcome change—in the world about them, they can look to their hobby for comfort.

So, we can still say to each other, as we have so often done at this time, "Merry Christmas!" and, as movie makers, we can put genuine heartiness into the greeting, because movie making goes forward with confidence and courage.

ACL

The AMATEUR CINEMA LEAGUE, Inc. *whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to cinematographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and provides for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

Hiram Percy Maxim Award for 1941—"Hail, British Columbia!" by Leo J. Heffernan, ACL

THE TEN BEST AND TH

Films selected for 1941 by the editorial staff of MOVIE MAKERS

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"South of Honolulu" by Dan Billman, jr., ACL

"The Ackley Lower Impression Technic" by Harry Coleman

"Behind the Bale" by Paul Thompson, ACL

"Blossom Forth the Fruit" by William R. Hutchinson, ACL

• Leo J. Heffernan, ACL, winner of Hiram Percy Maxim Award for 1941, at work editing and using the camera with which he filmed "Hail, British Columbia!"

MAXIM MEMORIAL AWARD

In Movie Makers Ten Best Non Theatrical Films of 1941, color has finally crowded out all black and white entries for this oldest selection of the best substandard filming, now made for the twelfth consecutive time. In sharp contrast to the trend of last year, 8mm. is represented by a single picture. In the total of the Ten Best and the Honorable Mentions, black and white movies hold two places and 8mm. holds three, but these three are all in Kodachrome. Sound, of one kind or another, makes a definite gain, with twelve out of a total of twenty five, as compared to last year's nine out of a total of twenty three.

Following precedent, the Ten Best places are divided between films of the general class and those of the special class, for the making of which the cameraman received compensation from a client. Two places were allotted to the special class.

The Hiram Percy Maxim Memorial Award remains, for 1941, in the United States. The Award carries with it a check for one hundred dollars as well as a replica of the Maxim Memorial, which is at League headquarters. The name of the winner is inscribed on the memorial itself. This highly prized Award was instituted, in 1937, by Percy Maxim Lee, ACL, daughter of the League's Founder.

Movie Makers is proud to present to the world of amateur movies the winner of

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Hail, British Columbia!, 1350 feet, 16mm. Kodachrome, with music and sound effects on disc, by Leo J. Heffernan, ACL, of New York City.

Next are offered the Ten Best Non Theatrical Films of 1941, as chosen by the staff of this magazine, listed alphabetically, by subjects, in the two classes:

Ten Best—General Class

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Christmas at our House, 450 feet, 16mm. Kodachrome, by Mrs. Olaf N. Olsen, ACL, of St. Paul, Minn.

Desert Life, 500 feet, 16mm. Kodachrome, by Henry E. Hird, ACL, of Ridgewood, N. J.

Down Mexico Way, 800 feet, 16mm. Kodachrome, with music on disc, by Frank E. Gunnell, ACL, of West New Brighton, N. Y.

Hail, British Columbia!, previously particularized.

Linda, 300 feet, 16mm. Kodachrome, by Richard D. Fuller, ACL, of Milwaukee, Wisc.

South of Honolulu, 1600 feet, 16mm. Kodachrome, with music on disc and with special music and sound effects on disc "spot recorded" by the filmer, together with narrative to be read in projection, by Dan Billman, jr., ACL, of Minneapolis, Minn.

The Ackley Lower Impression Technic, 800 feet, 16mm. Kodachrome, by Harry Coleman, of Brooklyn, N. Y.

Ten Best—Special Class

Behind the Bale, 900 feet, 16mm. Kodachrome, sound on film, by Paul Thompson, ACL, of Yakima, Wash.

Blossom Forth the Fruit, 1100 feet, 16mm. Kodachrome, by William R. Hutchinson, ACL, of Newburgh, N. Y.

The Honorable Mentions follow, also listed alphabetically, in the two classes.

Honorable Mention—General Class

Brookside, 250 feet, 16mm. Kodachrome, with music on disc, by Robert P. Kehoe, ACL, of New York City.

Flowering Byways, 350 feet, 8mm. Kodachrome, with music on disc, by Ernest Kremer, ACL, of Flushing, N. Y.

Hummingbird, 450 feet, 16mm. Kodachrome, by Dr. Richard Cassell, of Los Angeles, Calif.

Madame Hummer at Home, 800 feet, 16mm. Kodachrome, with music on disc, by Mrs. Warner Seely, ACL,

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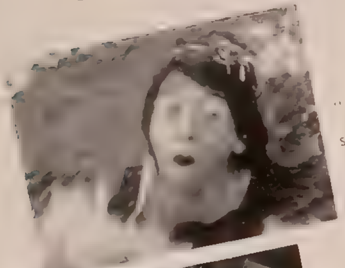

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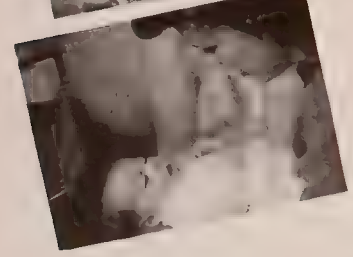

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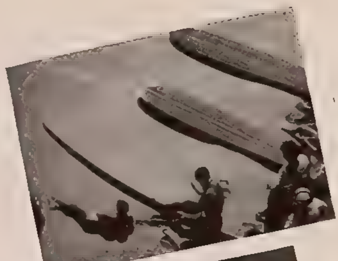

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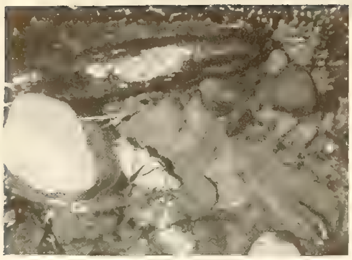

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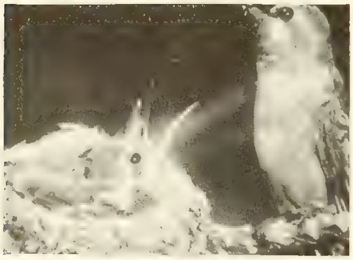

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by Eric N. Unmack,
ACL

"Peer Gynt"
by
David Bradley, ACL

'That All the Earth
May Know"
by C. Manley
DeBevoise, ACL

of Cleveland, Ohio.

Magic Mush, 150 feet, 8mm. Kodachrome, by Eric N. Unmack, ACL, of San Francisco, Calif.

Peer Gynt, 2800 feet, 16mm. black and white, with music on disc, by David Bradley, ACL, of Winnetka, Ill.

That All the Earth May Know, 800 feet, 16mm. Kodachrome, with music on disc, by C. Manley DeBevoise, ACL, of Little Neck, N. Y.

The Black Rider, 1200 feet, 16mm. black and white, with music on disc, by Louis McMahon, ACL, of Passaic, N. J.

The Riders of the Pecos, 1000 feet, 16mm. Kodachrome, by E. M. Barnard, ACL, of Kansas City, Mo.

Western Wild Life, 400 feet, 16mm. Kodachrome, with music on disc, by Frank E. Gunnell, ACL, of West New Brighton, N. Y.

Where the Americas Meet, 2300 feet, 16mm. Kodachrome, with music on disc and with a narrative to be read in projection, by Esther and Morton H. Read, ACL, of Springfield, Mass.

Honorable Mention—Special Class

Education for Life, 1200 feet, 16mm. Kodachrome, by the Harmon Foundation, of New York City, filmed by Mr. and Mrs. Ray Garner.

Let Your Body Breathe, 925 feet, 16mm. Kodachrome, sound on film, by Kendall T. Greenwood, ACL, of Sanford, Maine.

Song of a City, 1600 feet, 16mm. Kodachrome, sound on film, by John Flory, ACL, of Cleveland, Ohio.

Unsung Heroes, 1200 feet, 16mm. Kodachrome, sound on film, by The Calvin Company, of Kansas City, Mo.

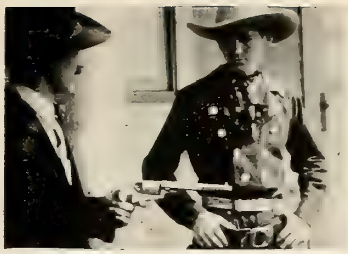
A large majority of the honors go to members of the Amateur Cinema League, since only three of the listed films entirely lack the ACL hallmark. The Harmon Foundation, although not a member itself, maintains a number of League memberships for its personnel.

Of the States of the United States, New York leads off with nine places, New Jersey follows with three and California, Minnesota, Missouri and Ohio have two each. Other States are represented by one honored film. Mr. Gunnell wins two places for New York, as he secured both a Ten Best and an Honorable Mention rating. New York City has the largest number of place winners—seven—if all its boroughs are considered. Cleveland and Kansas City, Mo., follow with two each, although the Twin Cities of Minnesota also account for two, if they are considered as a population unit. Other cities have one film each.

Filmers who have won previous honors are liberally represented. Messrs. Barnard, DeBevoise, Flory, Gunnell, Heffernan, Kehoe, Kremer and Read have appeared in the listings of other years, as has the Harmon Foundation.

Although the sharp lines of categories are not always evident, an analysis of the films as to their prevailing types shows that five pictures are predominantly industrial, five are studies of natural life—flora and fauna—and five are travel films. There are four photoplays, although one of these is something of a vacation picture. On the other hand the continuities of some of the travel films approach the elaboration of the photoplay. There are two family films; there is one scenic picture, one persuasive film, one dental film—in purely scientific terms—and one Biblical picture, in the form of a photoplay.

The Hiram Percy Maxim Memorial Award is won, for the second time in its history, by a full time resident of the United States, although the subject matter is Canadian, which has been the case with three of the five award winning pictures, including the present. The insistence of the staff of Movie Makers on "something else" from the Maxim Award winner, beyond admirable cinematography, found, in



"The Black Rider" by Louis McMahon, ACL

"The Riders of the Pecos" by E. M. Barnard, ACL

"Western Wild Life" by Frank E. Gunnell, ACL

"Where the Americas Meet" by Esther and Morton H. Read, ACL

"Education for Life" by the Harmon Foundation, filmed by Mr. and Mrs. Ray Garner

"Let Your Body Breathe" by Kendall T. Greenwood, ACL

"Song of a City" by John Flory, ACL

Unsung Heroes" by The Calvin Company

Mr. Heffernan's film, this added quality in an almost incredible capacity to build beautifully integrated incidents and sequences "on the fly" in the hurried course of a vacation that covered much territory and in his ability to make excellent actors out of chance opportunities in entirely unknown territory.

Detailed reviews of the honored films follow:

"Hail, British Columbia!"

To the production of *Hail, British Columbia!*, Leo J. Heffernan brought the filming talent and the fertile imagination that have marked his previous pictures. But, in this film, he has surpassed himself. He has produced a travelog, a scenic film or a record of British Columbia that covers all the diverse high lights of that province, but which still has unity. He has made a movie that is technically superior to the best theatrical travelogs, and certainly more entertaining.

Mr. Heffernan has two great gifts—the capacity to improvise sequences during his travels and the ability to invent amusing and apparently natural episodes that fit the theme of his picture. This latter gift is a dual one, for it includes the ability to direct actors—people whom Mr. Heffernan meets here and there and persuades to "take a part" in his movie.

The continuity of *Hail, British Columbia!* is ingenious and suavely followed. A girl gets off a Canadian train at a way station, where she finds a "Mountie." To him, she puts the problem, "What should I see in British Columbia?" The Mountie is somewhat taken aback, but he gradually recalls things to tell a tourist, and the picture unfolds his story. Heffernan like, there is a surprise twist at the end, which we shall not spoil by telling.

Discussion of *Hail, British Columbia!* would be incomplete without at least a mention of the magnificent logging sequence, the clever camera work in presenting a story of a bicycle ride, the beautiful scenic shots and Canada's blondes! This picture has everything!

"Auntie in Moccasins"

Take a movie camera and a sense of humor on a camping trip, and you may be able to produce something like *Auntie in Moccasins.* If you do as well as Joseph J. Harley has done, you will have a picture that will be a welcome surprise to any home movie audience. Auntie (played by a young man in the *Charley's Aunt* vein) is a maiden lady of early vintage who has been invited to go on a camping trip with her nephew and his girl friend. Her misadventures in the woods and on the water make up the body of the film. But, in spite of mosquitoes, in spite of falling out of a canoe and nearly dying of pneumonia, Auntie becomes a convert of the out of doors and, in the last shots, safely back home, she is seen treasuring a bottle of mosquito lotion. Auntie will try it again.

The sequence of Auntie's rescue from the lake by the two youngsters is beautifully handled. The acting is convincing and the camera work outstanding throughout.

"Christmas at our House"

Christmas at our House reflects the joy that Mrs. Olaf M. Olsen must have experienced in making it. It is an utterly sincere and delightful record of old Norwegian Christmas customs, carried over and observed in the United States by second generation Americans. It presents, in minute detail, the elaborate cookery and decorations of Christmas in Norway. The recipe for each dish and the kitchen utensils required are shown in closeup at the beginning of the individual sequences. Each step in preparing the particular food is then presented in orderly fashion from start to finish. This pattern may sound prosaic, but there is a

[Continued on page 563]

MAKING A FAMILY NEWSREEL

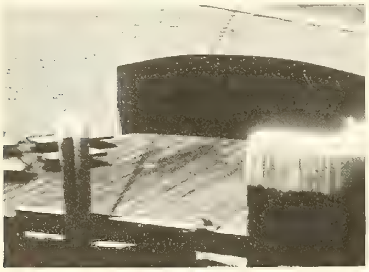
How to preserve the events of home importance on film

RICHARD C. LOCKWOOD

(Scenes and titles from the author's home newsreel. A title for a given scene is printed above a frame from that scene.)

RCL News brings you exclusive shots of damage caused by New Jersey's worst sleet storm in two decades.

Nantucket, Mass.
LOCKWOODS ARRIVE!
Nantucket Islanders crowd pier to welcome visitors.



Oxford, Mich.
LIFE WITH FATHER
(AND MOTHER, TOO)
RCL News celebrates 30th wedding anniversary with folks.

16mm. scenes by Richard C. Lockwood

WHO SAYS IT'S A DOG'S LIFE?
With the temperature down, this fur hide comes in handy.

Prominent Midwesterners seen at famed vacation resort.

S. Flanders, N. J.
SCION OF FAMOUS
FAMILY OBJECTS
"I'm no Ferdinand," says Taurus—Playmates concur.

60 mile gale, 12 inch snowfall hamper utilities and traffic, freeze brooks and water supplies.

LOOKING for real filming fun? I heartily recommend an undertaking that, to me, has meant more downright enjoyment than has any other phase of my movie making—the production of my own family newsreel.

I realize, of course, that the idea of an amateur newsreel is anything but new. Plenty of amateurs have produced their own newsreels. However, in the majority of cases, these newsreels are actually collections from the clip box, odds and ends that do not fit in any other reel, which have been assembled and titled in newsreel form, more or less as a last resort. The net result, more often than not, is that the film clips are thereby saved for posterity, but the completed job leaves much to be desired as an individual short subject.

I am blowing the horn for a homemade newsreel, but I mean a real "honest to Hollywood" type of thing—issued at regular intervals, planned in advance and edited with an eye to making it a real contribution to your film library.

Most of us like newsreel pictures. I am particularly strong for newsreel theatres and their programs, and this feeling prompted me to make my first newsreel in 1939. It was my intention to issue a new *RCL News* every three months, thereby preserving the newsworthy events of our family life, not only in chronological but also in seasonal order. Through this method, I planned to preserve quite a few film sequences that would eventually be cherished, no matter how insignificant they might seem to be at the time of filming.

When you plan to draft a newsreel, unless you lead a much more exciting life than I do, at first it will seem that there is a scarcity of real events in your everyday goings on—that is, if they are measured by professional newsreel standards. However, on second glance, you will discover that, from your own family point of view, dozens of noteworthy "news" events occur from month to month—the baby cuts his first tooth, you buy a new car, your son wins a local "soap box auto derby," you take a trip to some picturesque spot. Commonplace events to the world in general, but to you they are news, and, approached from a newsreel angle, they blossom forth as amusing film fare.

Amateur newsreel fodder can first be broken down to two main classifications—that which is actually news and that which, if cleverly handled, assumes the aspect of news.

In the first group, you might include pictures of relatives and friends

[Continued on page 569]

PERFECTING PROJECTION

• Before your guests arrive, clean your projector and thread it in readiness for the show.

Russell C Holslag, ACL

Things whose doing will improve your movie shows

RUSSELL C. HOLSLAG, ACL

"BETTER projection pays!" That is the slogan adopted by organizations which seek to advance the interests of theatrical motion picture showings, and it may well be considered by amateur movie makers. Even when removed from the omnipresent pressure of the "box office," better projection does pay. For what is an exhibition? A showing. And what is necessary to a showing? An audience. And what makes the showing worth the doing? The approval of the audience.

It is not difficult to give a good workmanlike showing of 16mm. or 8mm. movies. The ultimate audience approval simply means a reasonably careful attention to every detail that is involved. Some of these details are small, some seem insignificant; but every one contributes to the sum total of audience approval which is the desirable end.

Good projection starts with the film itself, and, on the other hand, it is good projection that helps to keep the film in good showing condition. Reasonable care is needed in handling the film during rewinding, splicing and editing. These practices are well known, and their details need not be given here.

It takes only common sense to realize that a small image on the film, less than the size of a postage stamp, undergoes a lot of magnification when it is blown up to screen size. Naturally, when the picture is magnified, any specks of dust, scratches or fingerprints will be magnified in the same way. The moral is clear.

Sometimes, during editing, dust and emulsion particles from splicer scrapings will adhere to the film. If this happens before you project, rewind the film slowly through a double pad made of soft, lintless cloth held in the hand. Apply moderate pressure and frequently change the surface in contact with the film.

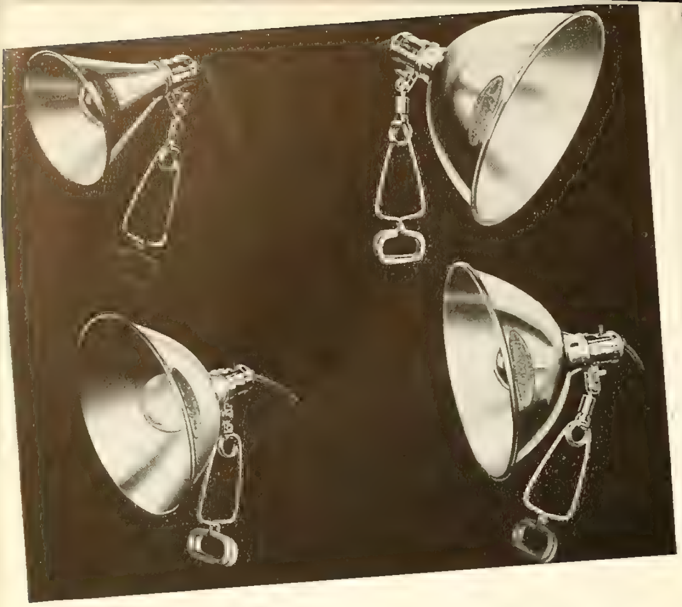
So it is assumed that we approach our projection setup with a clean film. This is certainly the first link in the chain of circumstances to achieve a good screening. We now lay the film aside, safely stored in its can, ready for threading, and proceed to other matters.

We shall have to assume, also, that the projector is in readiness to deliver its best. This assumption means that its optical system is clean, particularly the lens. A pad of lens cleaning tissues is a good addition to the projector case. In handling or focusing the lens, try to keep the fingers off the glass surface. Any dust or grease spots on the lens will cut down the light and will affect the definition of the screen picture. Clean the condenser system and reflector occasionally, according to the directions given in the projector handbook. A projector lamp that is nearing the end of its life is likely to be blackened somewhat, and it will not perform at its original efficiency. Keep such lamps for use in your own private editing or review showings, but have a new spare one ready for use when you are giving an exhibition for an audience.

The matter of screen size and the seating of spectators is one which has always been the subject of discussion. Of course, when you are to show pictures in the home, it is usually best to consider a compromise between optimum conditions of the placement of the projector and the seats for the audience, on the one hand, and the problem of moving heavy furni-

[Continued on page 570]

A



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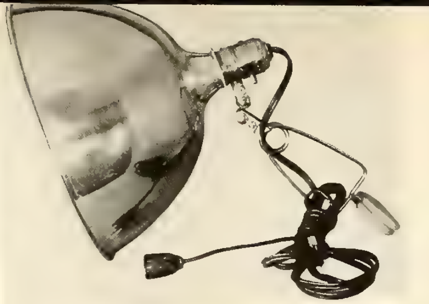
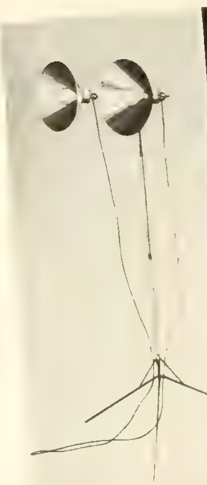


2.

■ Clamp on reflectors offer the simplest form of efficient interior lighting for movies. They clip over chair backs, edges of doors and the like. Rubber covered clamps protect the surface of objects to which they are fastened. (1) Victor Clamp-On Fotoflood units for No. 1 flood bulbs are made by James H. Smith & Sons Corporation. (2) Realite Clampons are made by Albert Specialty Company.

■ Reflector units on collapsible stands are efficient and very practical. They may be packed in small space when they are not in use. One of the lightest of this type of unit is the Kodaflector (3), which carries two cleverly designed reflectors. The Kodaflector Senior (4) has reversible reflectors. One side of each is partially sandblasted, to provide a surface that will produce soft lighting. Both Kodaflector units take No. 1 flood bulbs. An adapter makes possible the use of a No. 2 flood bulb. The Kodaflector Diffuser (5) is a spun glass disc which may be attached to a Kodaflector. All these are products of the Eastman Kodak Company.

3.



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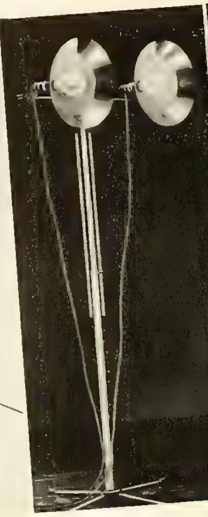

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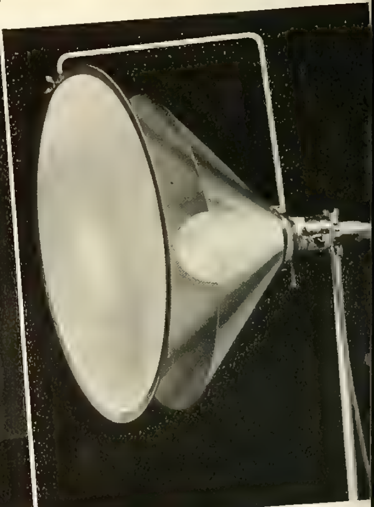
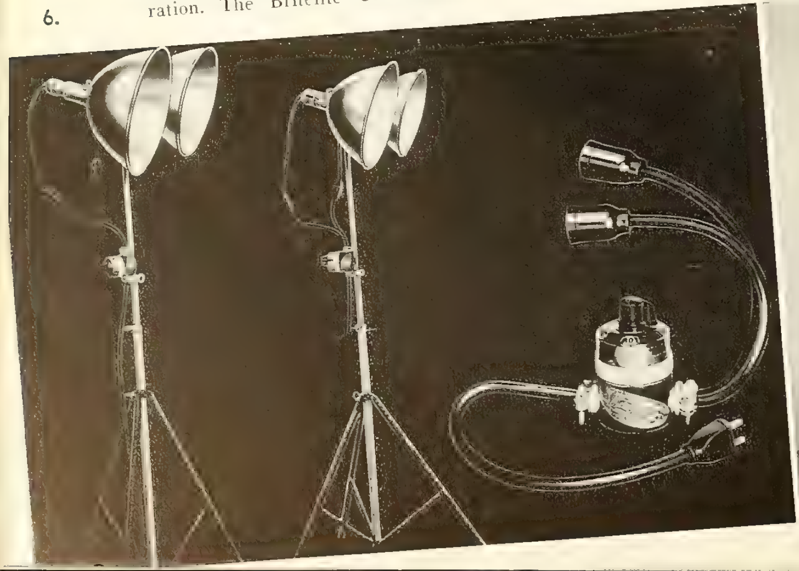
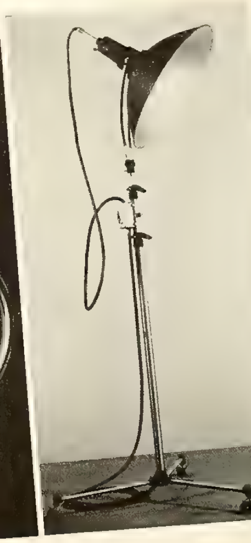


■ Heavier reflector units on stands are available. Those pictured at (6) are equipped with a special Hi-Lo switch, which is shown in detail at the right. This switch enables the user to operate the lamps at half strength in arranging scenes. The Hi-Lo switch may be purchased separately. The manufacturer of this equipment is James H. Smith & Sons Corporation. The Britelite Universalite (7) has a convenient rolling stand and interchangeable reflectors, and it may be raised to a height of fourteen feet. The maker is Motion Picture Screen & Accessories Company, Inc. The Realite single stand (8) has a reflector that is mounted on a gooseneck, so that it may be turned to any position without the use of clamp screws. This unit is manufactured by Albert Specialty Company.

6.





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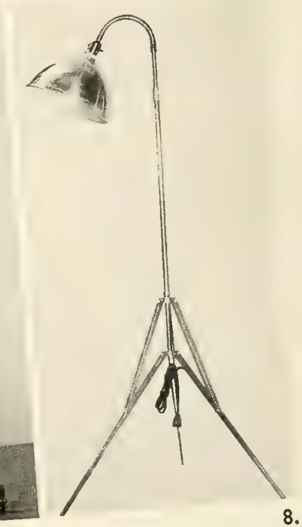
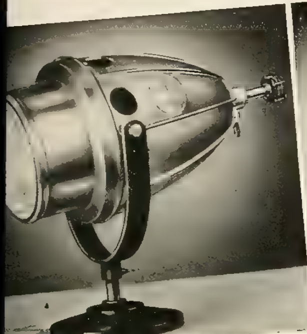


8.

roundup of lights

High lights of lighting equipment currently offered to the movie maker

9.



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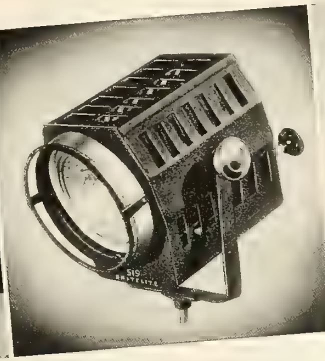

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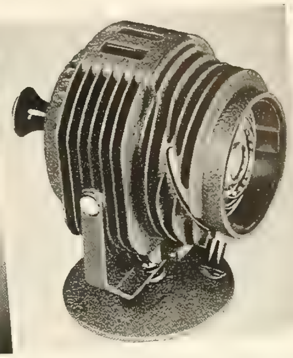

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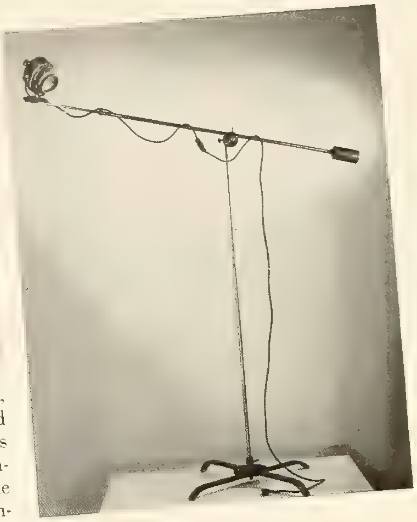
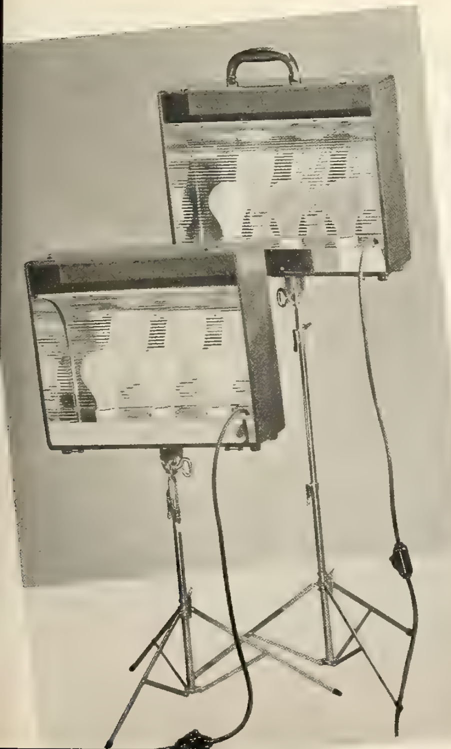


■ A spotlight is the next addition to a movie maker's lighting kit, for it is an important aid in high lighting portions of a subject and in obtaining all special lighting effects. The Britelite Sunspot (9) uses a No. 1 flood bulb, while the Britelite No. 519, shown in (10), uses a highly efficient 500 watt bulb. Both are products of Motion Picture Screen & Accessories Company, Inc. The F-R Hi-Spot (11) is a compact and efficient device which uses a 200 watt lamp. It is made by Fink-Roselieve Company, Inc. An interesting boom support (12) is available for the F-R Hi-Spot. It is counterweighted, and it enables one to place the spotlight above the set.

13.



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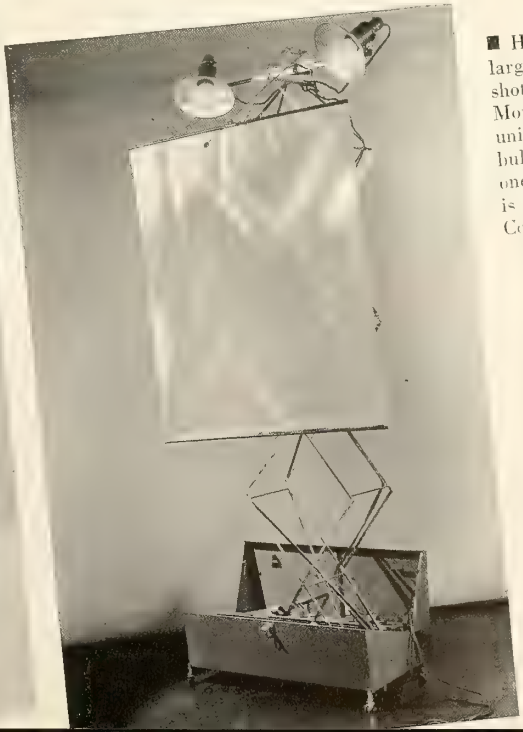
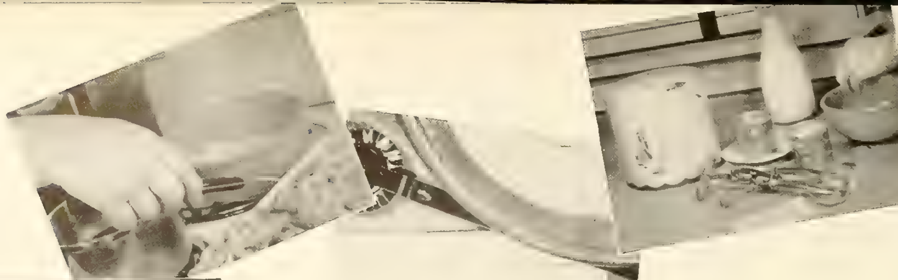


■ Heavy flood lighting is needed in large interiors, and in smaller interior shots, if color film is being used. The Mov-E-Lite (13) is composed of two units, each holding three No. 1 flood bulbs. The two units are combined in one compact carrying case. This outfit is made by Acme-Lite Manufacturing Company.

■ Completely different in design is the novel Agfalite (14), made especially for use in portrait filming. A sturdy carrying case encloses a pantograph mechanism which may be extended to raise the lamps to a height of as much as ninety four inches above floor level. This unit is manufactured by Agfa Ansco.



• Frames from "Christmas at our House," Ten Best winner. Below, Marion Olsen, ACL, making a scene for the picture.

CHRISTMAS AT OUR HOUSE

A movie record of Norse Yuletide ways and food

MARION OLSEN, ACL

CHRISTMAS at our house has always been the most important holiday of the year, full of happy memories from early childhood through the years. We celebrate it in our own home exactly as I remember it, and as my mother and father were accustomed to celebrate it in Norway, the birthplace from which they came to America as young children.

Because we love the Norwegian customs, I decided to record on film all the preparations for the Christmas holidays which make our Christmas so dear to us.

Among Norwegians, the custom of giving and receiving gifts is not so important at Christmas as is the preparation of many delicious kinds of foods, some of which make their appearance only at the holiday season.

My mother, who is now seventy five years old, makes her home with my husband and me, and, although she finds it more tiring than she did when she was younger, she still prepares many of the foods herself. Christmas would not be the same if she did not take an active part.

Every Christmas, from the time my father and mother were married until Dad's death several years ago, they soaked *lutefisk* and made *sylte* and *lefse*. Although I have learned to take his place in these preparations, we deeply regret that Dad was not here to be in the picture.

The purpose of my film was not only to picture the familiar Norwegian Christmas traditions, but also to have a permanent record of Mother, doing the things that she does so well. For this reason, I needed no script; I simply filmed the actual preparations as they took place.

[Continued on page 573]

16mm scenes by Marion Olsen, ACL

DATA FOR SNOW SHOTS

In black and white

- The first requirement of winter filming is sunlight; snow plus sunlight equal a sparkling picture; snow plus a gray day equal a flat picture.

- Shadows on the snow are blue, and a yellow filter will darken them somewhat, thereby giving the snow scene more contrast and "snap." Filters also darken the sky and thus make it a pleasant contrast with the white snow in the foreground.

- Side lighting makes the texture of the snow stand out and gives form to white covered hillocks and mounds. Point your movie camera so that the light comes from one side of the scene or the other. Look for back lighting when you shoot snow covered trees or icicles.

- Look for close views of snow covered branches; search for ultra closeups of frosted vines or twigs. Even an ice covered mud puddle has beauty in black and white shots.

- On a gray day, you can get good close winter shots near the house, by amplifying nature's illumination with the light of a flood bulb on an extension cord, running from the basement or porch. Use the light on the shadow side of the subject, to bring out details.

In color

- Shadows in snow have color—usually blue—and you need not be surprised if your Kodachrome movies faithfully record this color.

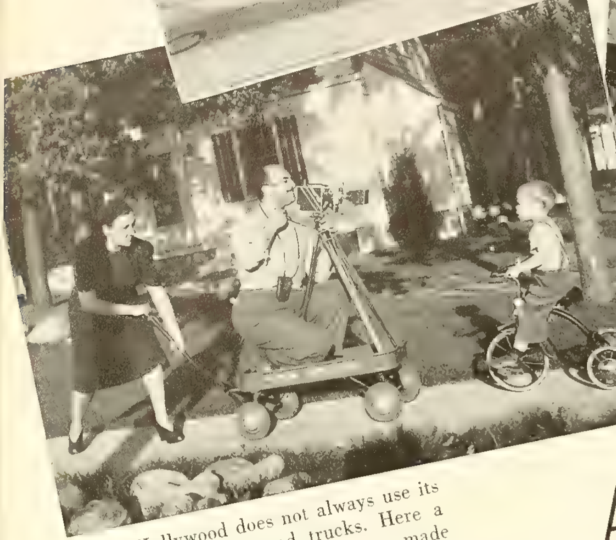
- You can give a winter color scene an extra feeling of sparkle and depth, by including a brightly colored object in the foreground. A friend wearing a red or yellow ski jacket is ideal for the purpose. Remember that a warm color in the foreground, contrasted with cool colors in the background, gives an illusion of depth.

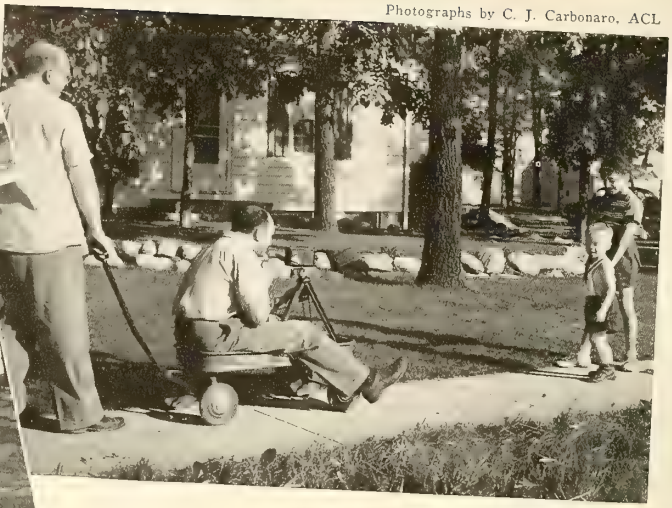
- If you hold your meter incorrectly when you take a reading of a snow scene on a bright day, you may get a response that would indicate the use of a stop of *f*/16 or a smaller diaphragm opening. Remember, however, that you should never use a stop of less exposure than *f*/11 with Kodachrome!

- In summer, one often stops shooting color in the late afternoon because the red rays of the late sun make the scene appear to be reddish. However, this color is an advantage when the world is covered with a blanket of white snow, because the snow picks up the warm colors and produces beautiful pastel tints. Try it sometime.

Meerkamper from Monkmeyer

Paramount, courtesy Motion Picture Herald





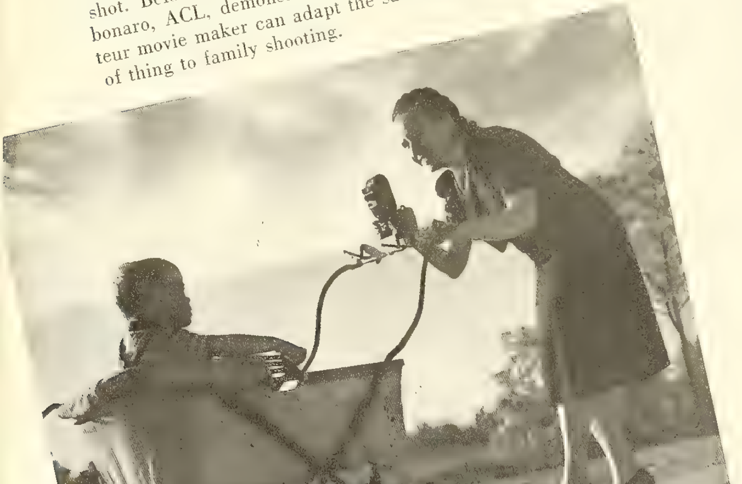
• Top, Hollywood does not always use its great camera booms and trucks. Here a theatrical newsreel cameraman has made use of a child's wagon, to get a traveling shot. Below and at the right, C. J. Carbonaro, ACL, demonstrates how the amateur movie maker can adapt the same type of thing to family shooting.

AMATEUR TRUCKING

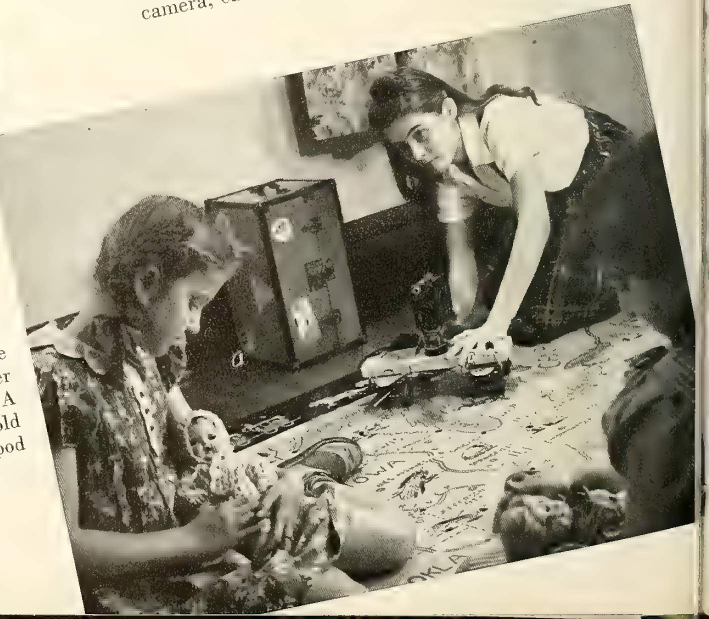
IF ONE were to select the type of effect most commonly used in Hollywood that is most envied by the amateur movie maker, it probably would be the moving camera scene, or truck shot, as it is usually called.

Hollywood uses this device, often, to shift the viewpoint from a long shot to a close one. The camera moves forward smoothly, from a full view of a large set to a close view of one actor. The moving camera is also often used to follow a character as he walks through a set. Then the camera is kept at the same distance from the subject, at all times, while the background and surroundings pass by. Such a shot is being made of former Chief Justice Hughes by the newsreel cameraman in the illustration at the top of this page.

In this picture, the newsreel cameraman is using an improvised camera truck, but, in Hollywood studios, there are large, machine driven camera booms that can carry camera, cameraman and several assistants. Of course, the

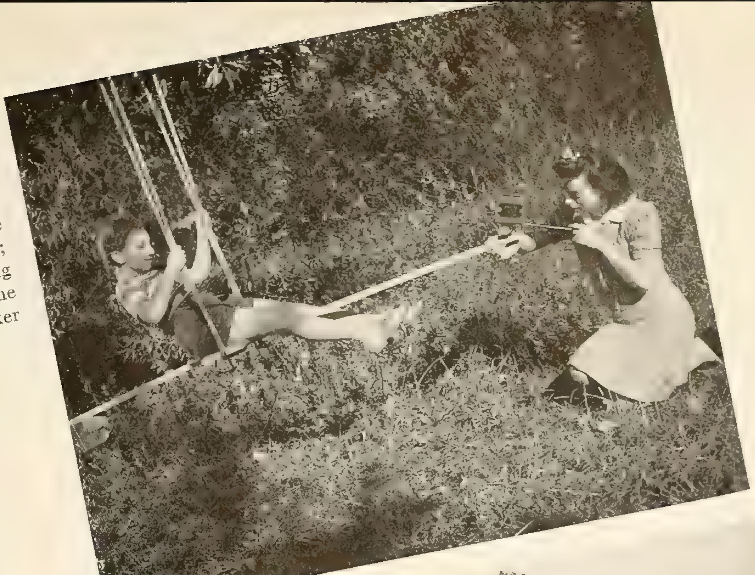


• Here the camera is attached to the baby carriage and, in the resultant movie scene, the background will move past while the subject always will be centered in the picture. To support the camera, a tripod top was fastened to a small board, which, in turn, was clamped to the handle bar of the baby carriage.



• Moving camera shots are easy to make indoors, from a low angle. Here two roller skates have been pressed into service. A board is strapped across the skates, to hold them in alignment and to support a tripod top for the camera.

• This picture shows how a moving camera shot can be made of a subject in a swing. A long board has been fastened underneath the swing, and the camera is mounted at one end, while rocks, to balance the camera, have been tied at the other end. Exposure and focus are set; then the camera is started and the swing is released. After appropriate footage, the swing is stopped and the movie maker stops the camera motor.

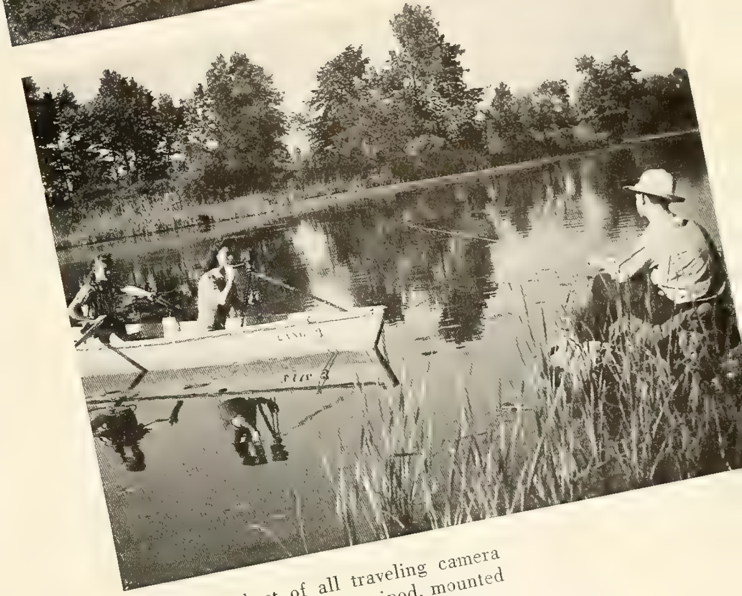


SHOTS

amateur movie maker has no such equipment. However, serious amateurs have found numerous ways of making smooth and mechanically perfect truck shots by using materials close at hand.

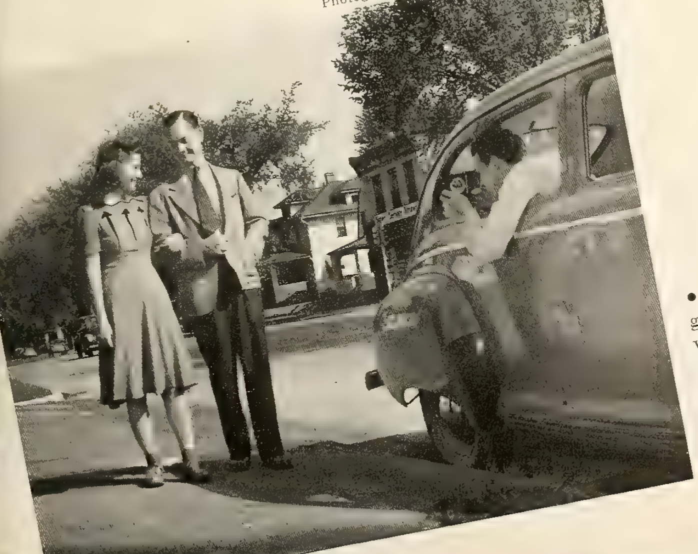
Here, we present a group of the favorite methods and devices by which anybody can make a moving camera shot. It might be noted that the camera should be firmly placed on a tripod or other support, for, even though the camera is moving, it should not wobble. The steadier the camera, the smoother will be the finished truck shot.

Focus is an item that requires consideration when one plans a moving camera scene. If the camera is to follow the subject from a fixed distance, then there is no problem; but, if the camera is to be moved forward or backward in relation to the subject, there should be sufficient depth of field to permit the change in camera position without putting one part or another of the scene out of focus. Consult your depth of field tables, to discover the far and near limits of sharp focus at the lens opening that you will use. When you move the camera from a medium shot to a closeup, it may be necessary to change the focus while the camera is traveling forward. In that case, practice the adjustment several times before you shoot.



• The smoothest of all traveling camera shots can be made from a tripod. mounted in a rowboat. The subject may be in another boat or on the bank. Get boat and subject in alignment and then propel the boat either toward or away from the subject. To get the smoothest effect, stop rowing as the camera starts and let momentum carry the boat. Movie makers have had almost magical results with this device.

Photographs by C. J. Carbonaro, ACL



• You can drive a car along the curb to get a moving camera shot of a couple walking on the sidewalk. Here the car is driving forward slowly, to enable the cameraman to keep the couple in a near shot as they walk along. Note that the cameraman is supporting the camera firmly by resting his arms on the car door.

Cine tricks in big studios

A report from theatrical makers of special effects

GEORGE BLAISDELL

THE history of trick cinematography practically runs parallel to the record of the life of motion pictures. France was the pioneer. Thirty and more years ago, her movie men achieved such illusions as a scene of a girl dancing on a man's hand. Simpler tricks were produced even earlier.

It was some time before any appreciable headway in trick work was made in the American industry. I recall that, in 1915, I sought information from Mack Sennett about one of his employees who was scoring successes in what, at that time, was known as a "breakaway."

"Breakaway" was a term used, for want of a better one, to indicate a device of slapstick. The article, for example, might be a club of dried out yucca, which had all the apparent lethal qualities of a sturdy bit of oak, but which, in reality, was fragile and light. An actor might be clouted with a club of yucca and feel no discomfort, however realistically he might simulate a condition of "cuckoo" as the result of the encounter. No harm was ever done to actors by yucca, and the deserts were full of it.

But, twenty six years ago, Sennett was not enthusiastic about anybody approaching his "breakaway" man. Tricks were viewed as trade secrets, and discussion of special comedy effects was *verboten*.

Today, every major studio has its own trick or special effects department. Several independent concerns also cater to minor companies or do special work for the major producers. The total budget of these departments and independent companies easily runs over a million dollars annually.

It may be said with entire truth that the main reason behind the work of these departments is not to cheat the public. Undoubtedly trick work saves money in the long run, but scarcely ever does a movie company plan an elaborate cinematic illusion primarily to save money. Trick work is undertaken to avoid hazards, to conserve life and limb. Also, it brings within the range of possibility the reproduction of scenes or locations of another age or scenes of distant lands.

Early in July, I was a guest on the stage at Universal, where John Fulton of that company's special effects department was supervising the recording of a number of sequences which marked the completion of Director Frank Lloyd's production of *This Woman Is Mine*.

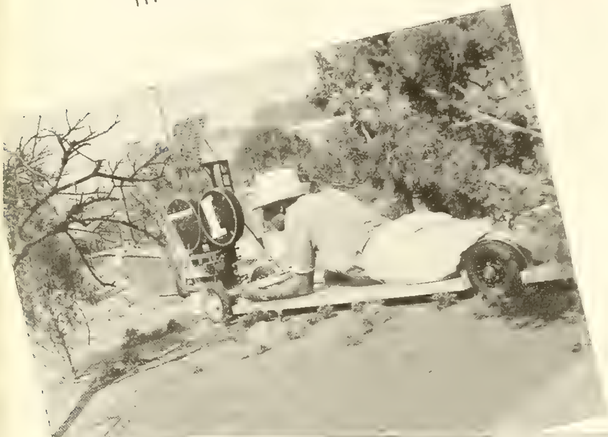
There, on Universal's big process stage, was the side of a huge sailing ship, with all its ropes and paraphernalia. Facing it was an enormous wind machine, something like a bomber propeller in a cage. It was based on a platform, a dozen feet from the floor. The entire sub structure was mounted on rollers.

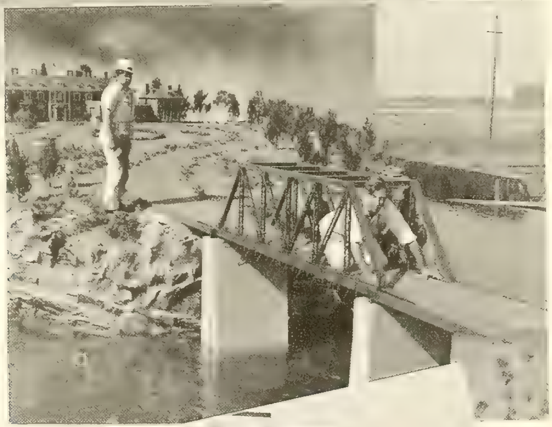
The camera was on another and still larger platform that had been moved against the side of the ship in position for a close shot.

At the beginning of the action, the director noted that the leading woman's brown locks were blowing in the wrong direction. "You have got your wind machine on the wrong side of the camera," he said to the crew. "Bring it around here on the other side."

The path was quickly cleared, and the good sized platform was moved around the camera so that the locks waved in a wind coming from the direction of the stern instead of from the bow, matching the direction of the preceding sequence.

Some sailor in some faraway port of





• Miniature sets combined with backgrounds. Note that camera is placed on ground to give effect of natural viewpoint.

• Left, Lewis Physioc and sketch for matte shot designed by him. Right, Verne Walker (left) and Lynn Dunn of RKO in front of optical printer.

the world might have detected the difference.

John Fulton, still a young man, has been with Universal's special effects department for eighteen years. Some of his achievements that have been most talked about are *The Invisible Man* and *The Invisible Woman*—and for quite understandable reasons.

As a result of these two pictures, he received thousands of inquires about the trick work involved. As you might expect, the answers to such questions, when there were answers, did not go into great detail. Questions about special effects are not always answered freely, for producers naturally want to keep the techniques of their greatest achievements secret.

Lewis Physioc, who in times past has worked as cameraman and chief of a laboratory, is an expert on trick effects. He saw the inception of the trick effects phase of the American movie industry and, by reason of his skill with brush and oils, he also has had a great deal of experience in making paintings for matte shots.

Of special effects, he says, "All the tricks in movie making are the result of some particular demand on the part of a director—a desire for a novel contribution to his dramatic expression. The first of these expedients were the fade out and fade in. These devices relieved the distraction of a sudden shift in subject matter at the end of one sequence and the beginning of another. The fade was quickly adopted to indicate a lapse of time.

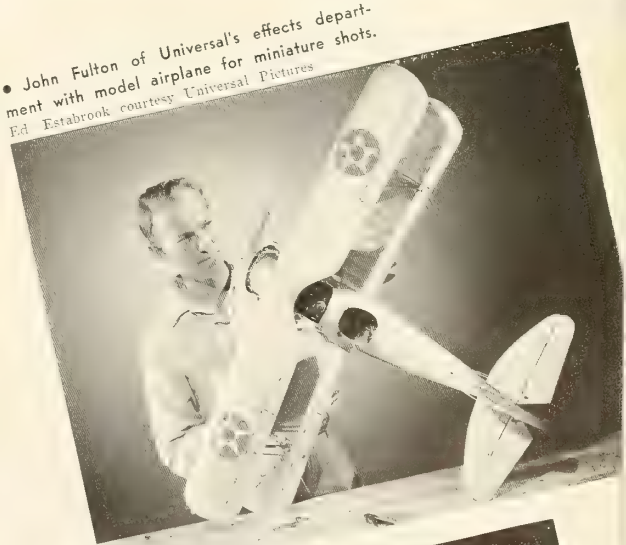
"The fade out was first accomplished by reducing, chemically, the ends of the negatives of a scene. Knowing the time required by the solution to reduce fully the silver image, the operator timed the gradual immersion of the film strip so that, when a mark on the film at the beginning of the fade had reached the level of the solution, the end, first inserted, was fully reduced. In the print, made from the negative treated this way, the picture gradually disappeared into utter blackness."

In the next method to be adopted, the fade is provided by the cameraman, who gradually closes or opens the diaphragm of the lens, thus decreasing or increasing the exposure. This method is unsatisfactory, because of varying light conditions, which sometimes demand so small an aperture to begin with that there is not enough maneuver room to create a fade.

"The next method," went on Mr. Physioc, "is the ideal arrangement of a shutter so geared with the camera mechanism that it is possible to open or close it automatically. However, despite the advantages of this system, experience has shown us that one cannot be certain exactly where fades are required until the film is finally edited. Therefore, the prevailing modern method of producing fades in Hollywood is the chemical fade that was first introduced.

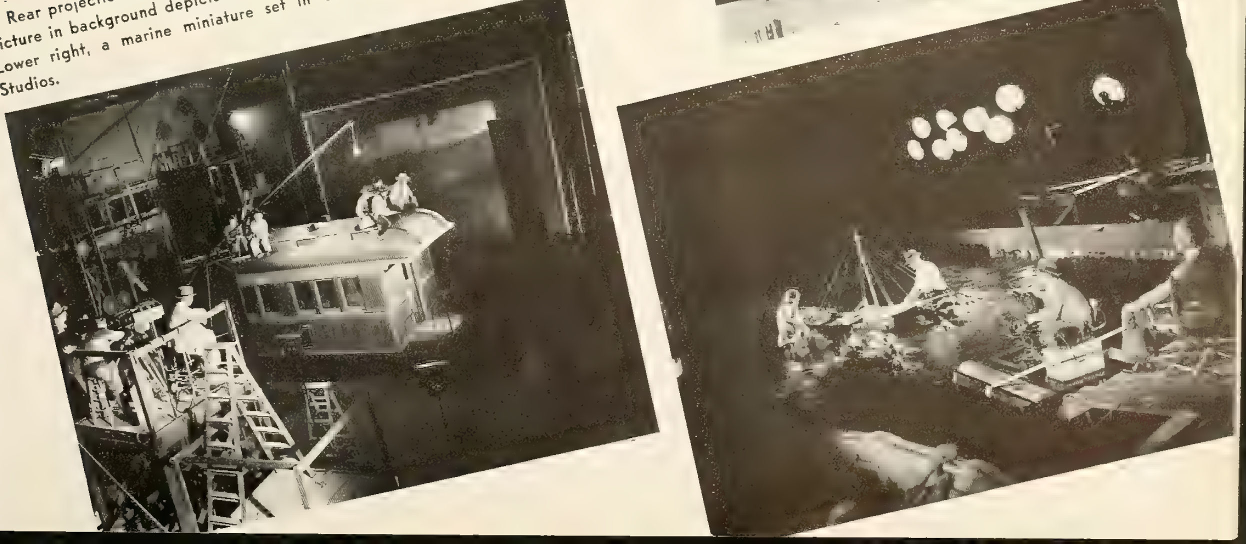
"The dissolve was the natural

[Continued on page 575]



• John Fulton of Universal's effects department with model airplane for miniature shots.

Ed Estabrook courtesy Universal Pictures



• Rear projection on Universal's big process stage. Picture in background depicts scenery rushing past. Lower right, a marine miniature set in Universal Studios.

Trap for Santa Claus

Photographs by W. A. Chapman

Christmas scenario with an unexpected black out

LEO CALOIA, ACL

1. *Close shot.* A desk calendar—the day is December 24. (For this shot, use a desk calendar that has individual sheets, one of which may be turned over each day.)

2. *Medium shot.* A busy downtown street corner, crowded with shoppers.

3. *Long shot.* A busy street intersection—heavy Christmas traffic, street cars, automobiles and so forth.

4. *Medium shot.* People look at window displays of toys and gifts.

5. *Medium shot.* Interior of a home dining room. The family has finished dinner. Mother, Father and Junior are seated around the table. Father is smoking a pipe and reading a newspaper; Mother is sewing and Junior is starting to write a letter.

6. *Close shot.* Junior, with the end of his pencil in his mouth, is trying to think of what to write. He finally decides on something and starts writing.

7. *Titler shot of letter.* (The end of the letter is filmed.) It reads, ". . . . and don't forget, Santa Claus, the scooter I want has 2 wheels, not 3, and the color is green. . . . Jimmie."

8. *Close shot.* Jimmie looks at his work. He folds the letter and turns toward his mother, saying:

Title. *"Mother, why can't I give this letter to Santa Claus?"*

9. *Close shot.* Mother puts down her sewing, turns toward Jimmie and replies:

Title. *"Because, Jimmie, Santa Claus comes at 12 o'clock at night and you'll be asleep."*

10. *Close shot.* Father lowers his newspaper and looks over it uneasily at Jimmie; then he continues reading.

11. *Medium shot.* Jimmie hands his letter to his mother and then walks out of the room to the kitchen.

12. *Medium shot.* Jimmie enters the kitchen; he pauses, looks back and then goes to a shelf where an alarm clock is kept. He winds the clock and sets the alarm. (Use a clock the alarm bell of which is on top and plainly visible.)

13. *Close shot.* The clock in Jimmie's hand. He is setting the alarm to ring at twelve o'clock. *Fade out.* (You can use a cardboard wipe in place of a fade out if you wish. At the end of the scene, simply push a piece of black cardboard in front of the lens, to block off the view. Start the next scene with the cardboard in front [Continued on page 571]

- Above, a movie maker shooting one of the scenes for this Christmas scenario and, below, photographs illustrating high lights of the story.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

St. Paul series Working in collaboration with the Visual Education Service of the University of Minnesota, one of the leading units of its kind in the country, the St. Paul Amateur Movie Makers Club has announced a series of six monthly lectures and demonstrations, to be given during the winter season. The meetings are being held in the auditorium of the St. Paul *Pioneer Press-Dispatch,* under the supervision of Robert A. Kissack, jr., director of the Visual Education Service. Already announced on the schedule are lectures on *Subject Matter,* by Mr. Kissack; *Camera Operation,* by Norman Anderson; *Lighting and Kodachrome,* by Paul Wendt; *Exposure and Exposure Meters,* by Russell Hamilton; *Sound For Your Films,* by Everett Miller. This fine lecture series, presented in addition to the club's regular meetings, will be open only to club members and their guests.

L. A. entertains The Los Angeles Cinema Club, oldest unit in Southern California, played host recently to several hundred members and guests of the Los Angeles 8mm. Club, the Southwest 8mm. Club and the Alhambra Movie Makers at a joint gathering in the Allan Hancock auditorium of the University of Southern California. The program of the evening featured a screening of *From Clarion to Chimborazo,* a Kodachrome record film of the latest exploration voyage of *Velero III,* a cruiser yacht serving the Hancock Foundation for Scientific Research. Presentation of *The Vermillion Sea,* a series of colored slides with sound, rounded out the evening.

New in Colorado New officers have been elected by the Colorado Springs Cinema Club, in that State, as follows: Earl Cochran, president; John G. Weinzinger, vicepresident; Roy L. Thomas, secretary treasurer. To submit ideas for a group film, the club has appointed a scenario committee, composed of Mrs. Roy L. Thomas and the Messrs. Douglas and Beardsley. Films seen at the election meeting include *Gold,* by the Reverend Mr. Luce, and *Yellowstone Park,* by Mr. Weinzinger.

Distaff 8's Twelve women members of the Los Angeles 8mm. Club entered films in the group's recent contest for the ladies, with first award and the C. G. Cornell Trophy going to Louise Arbogast, for *High Spots of a Vacation.* Other place winners in order were Esther Funk, for *Family Portrait,* and Mrs. Betty Barney, for *Just A Blitzkrieg.* Honorable Mentions were given to the entries of Elizabeth Earl, Margaret McGarry, Phyllis Zeh, Ruth Rhoads, Gertrude Miller, Elizabeth Ackerman, Lucile Linn, Everetta Brandes and Margaret Bethouski. Alexander Leitch served as chairman of the board of judges.

Ra-Cine screens Members of the Ra-Cine Club, in Racine, Wisc., have seen and studied a number of outstanding films at late meetings of the group in the Y.M.C.A. These have included *Exposure and Exposure Meters* and *Film Editing,* from the Harmon Foundation teaching series, *You Can Make Good Movies; L'Ile d'Orléans,* 1939 Maxim Award winner, and *Royal Visit,* Ten Best winner, from the League's Club Library; members' films from John R. Kibar, ACL, H. C. Hoffert, ACL, Ralph Voigt, ACL, Richard Larsen, Gordon Petersen and Warren Oertel. The club is now issuing an attractive four page news bulletin, press printed with line cut illustrations.

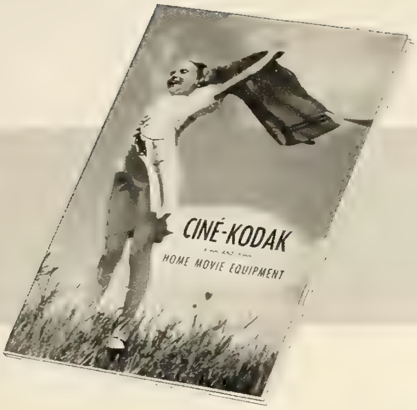
[Continued on page 576]

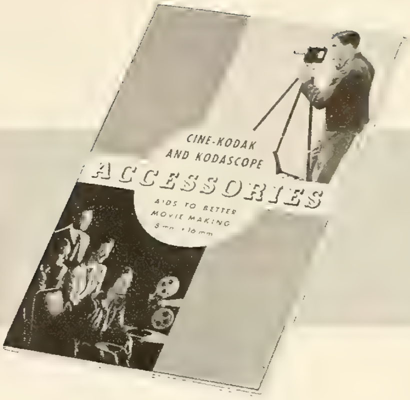
• Fourth Annual Open House staged by Indianapolis Amateur Movie Club. Over 500 attended the program.

MAGAZINE
CINÉ-KODAK
16 mm.
CAMERA SPEED
16 32 64
Give a CINÉ-KODAK

Give
Ciné-Kodak Film
and Accessories

CINÉ-KODAK dealers, everywhere, are featuring Kodachrome (and all other Ciné-Kodak Films, too) especially gift-packaged for the holidays at no increase in cost. Place a package or two under the Christmas tree within ready reach—and this will be a holiday season you'll really remember.





if THEY HAVE YET TO MAKE MOVIES

WHAT better time to get them started than on Christmas Day? And what better camera with which to start them than a Ciné-Kodak Eight or Sixteen? Of all the gifts under their Christmas tree, *this* will be the one for which they'll be most grateful—the moment they open it, and for many, many years thereafter.

But you know the importance of a good camera *to* movies. You know that all Ciné-Kodaks are good cameras. Your experience fits you to choose *their* Ciné-Kodak in the light of their requirements.

"Eight" and "Sixteen" Ciné-Kodaks are thoroughly comparable on the counts of ability, of refinements, of performance, and of price. The film they load with—that's the first factor to consider.

Ciné-Kodak Eight Film costs less than 16-mm. Ciné-Kodak Film—but it will not permit showings on the same large screens. Ciné-Kodak Eight Super-X "Pan" is fast—but Ciné-Kodak Super-XX is faster. Yet the lower cost "Eight" film is wonderfully efficient—and Kodachrome Film is available for all Ciné-Kodaks. With equal speed. With equal range.

Then there's the factor of lens equipment. *F*/3.5? *F*/2.7? *F*/1.9? Focusing, or fixed-focus? Once again base your choice upon the probable use of the camera. If the recipients of the gift need the extra range assured by a faster lens, and by the taking refinements which usually accompany fast lens equipment, then by all means give it to them if the price is within your shopping budget.

There's one more point to consider. Roll-loading or magazine-loading? For the ladies, in particular, the simplicity of a "Magazine Eight" or "Magazine Sixteen" has special appeal.

There are eight Ciné-Kodaks from which to choose—as the catalog shows. See them. Sight them. Listen to them purr. Your near-by Ciné-Kodak dealer will gladly explain in detail their individual advantages. But see him well before Christmas, for this year's certain buying rush and the unavoidably delayed deliveries of some models may restrict the selection.

if THEY ARE ALREADY MAKING MOVIES

GIVE extra film, or a new movie accessory. These are two gift ideas which simply can't miss.

How pleased he (or she) will be to receive one or more Gift Packages of Ciné-Kodak Film, ready for use on Christmas Day! For you are not just giving film. You're giving *movies.* Indoor color movies with Type A Kodachrome . . . outdoor color movies with regular Kodachrome . . . indoor or outdoor black-and-white movies with the all-purpose Ciné-Kodak Super-X "Pan" . . . high-speed nighttime shots with 16-mm. "Super-XX." Your dealer will gladly gift-package any desired film combination.

And what is that filming or editing aid your movie maker has been promising to buy himself—but hasn't? You know his kit. You know his needs. An extra lens? A titler? A rewind or splicer? A better carrying case? Perhaps even an inexpensive filter or two? One or more of these is certain to please. And if he hasn't as yet read *How to Make Good Movies*—the cinematic best seller described below—put that at the very top of your list. It's a "must" for every movie maker.

See your Ciné-Kodak dealer and thumb through a Ciné-Kodak Accessories catalog in his store. There you'll surely find just the item for which you, and your movie maker, have been looking.

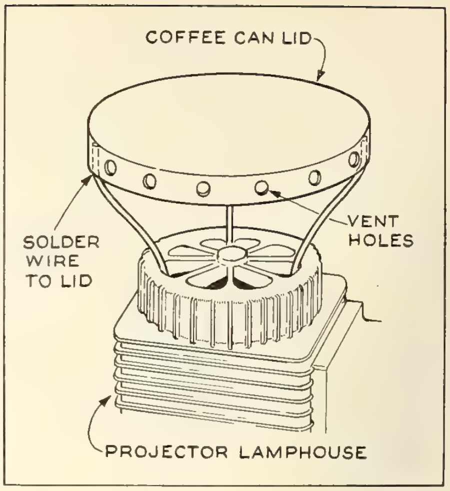
FOR EVERY MOVIE MAKER

How to Make Good Movies
A COMPLETE HANDBOOK FOR THE AMATEUR MOVIE MAKER

$2.00 AND WELL WORTH IT

WELL over 100,000 cinamateurs have already bought and read *How to Make Good Movies.* Currently corrected, it is still the liveliest, most readable and informative volume devoted to movie making. If your movie maker has yet to enjoy it, sign your name on its flyleaf, secure in the knowledge that it will be his favorite reading over the holidays—and for many months thereafter.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



Lid of a coffee can makes a light shield for some projectors

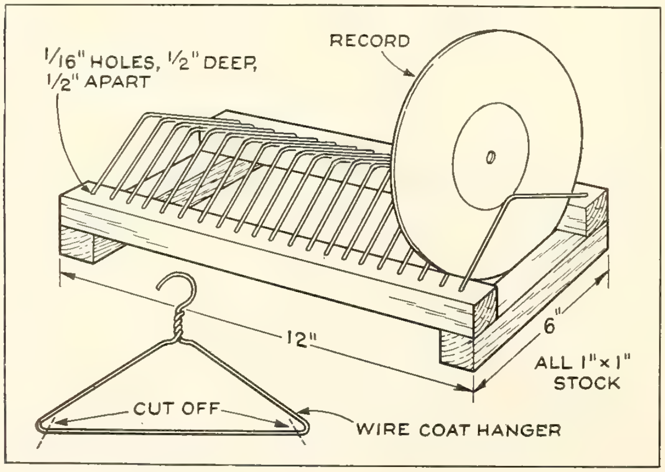
The Clinic

Technical comments and timely topics for the amateur

KENNETH F. SPACE, ACL

Record holder With the growing popularity of dual turntables for use in presenting music with movies, numerous interesting "gadgets" to facilitate the handling of records are blossoming forth. In a recent letter, Carl H. Reisinger presents the very inexpensive record holder that is illustrated below. Mr. Reisinger writes, "Get a piece of soft wood, one inch by one inch by thirty six inches. Cut it lengthwise into four pieces, two pieces to be twelve inches long and two pieces to be six inches long. Join these sections, making a rectangular base, twelve inches long, by screwing or nailing firmly the two short pieces across the ends of the two long pieces. Drill twenty three holes, one sixteenth of an inch in diameter (just half way through), at half inch intervals along the center of each long piece of wood. The drilling can be done before or after joining the base together. Now, for a very small sum, your neighborhood dry cleaner will furnish twenty three wire coat hangers. Cut the horizontal wire free from each end and bend each wire in the center, to form a V, with the ends five inches apart. Cover the wire with rubber tubing and insert the ends in their respective holes across the wooden base. You now will have a sturdy record rack for twenty two records. The base can be varnished or painted if desired. Thank you for your recent check——." (Beg pardon, we need not have continued to copy Mr. Reisinger's letter, but it might remind some of our readers that we pay for good *Clinic* items, either with a MOVIE MAKERS binder or, for more elaborate "gadgets," by a check for four dollars.)

This holder for records can be made easily and cheaply

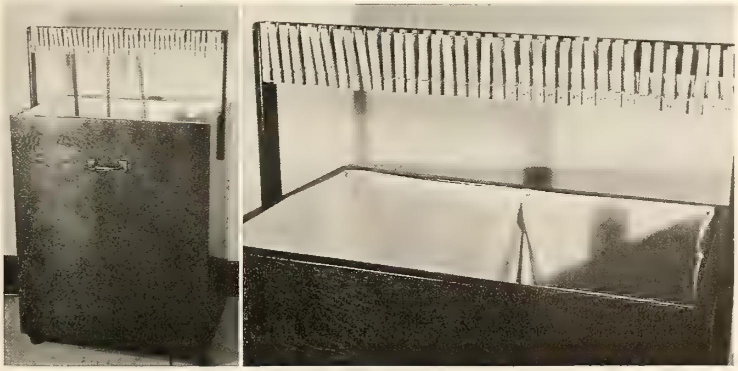


Light shield It is important to have the projection room well darkened when you show color movies, if the colors are to appear at their brightest. This is not much of a problem, unless you happen to have one of the older models of projectors, which allow the light of the projection lamp to escape from the lamp house and to shine upon the ceiling. Sometimes this light may be strong enough to affect the brilliance of the screen image. Anthony J. Sodaro has solved this problem with his own projector, as shown above. The lid of an old one pound coffee can was pressed into service as a light shield. It is held in place by three legs of spring brass wire, soldered to the lid. The lid should rest about three inches above the top of the lamp house, so that the hot air which is blown out of the lamp house can circulate freely. Vent holes can be cut in the rim of the lid, to allow the air to escape more readily. To absorb more light and also to improve the appearance of the device, paint the shield a dull black inside and out.

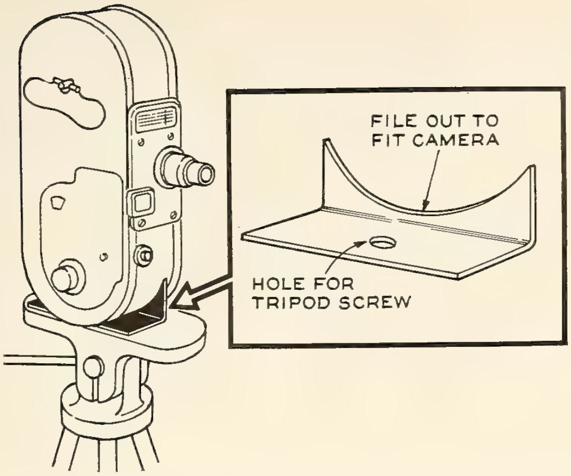
Clean your films Now that the real projection season is here, when films will be shown at frequent intervals, some thought should be given to the problem of keeping them clean. All films that are of any value to the makers should be kept in cans when they are not being shown; but, when they are being projected, it is almost impossible to keep the film free from particles of dust and lint, which may be floating about in the air. The friction of the celluloid film, as it passes through the projector mechanism, results in the generation of a certain amount of static electricity, which draws particles of matter from the air. Eventually, enough dust collects upon the surface of the film so that it is clearly visible on the screen. There is also the danger that this dust may scratch the film. Kodachrome film should be cleaned with Eastman Cleaning Fluid only, but black and white film may be cleaned with other fluids that are commercially available or with carbon tetrachloride (chemically pure) which can be obtained at any drug store. A piece of soft plush, thoroughly moistened with carbon tetrachloride, is folded over the film strip. The film is then wound from one rewind to another, so that it passes through the folded cloth. The film should not be pinched or held tightly, and the cloth should be changed at intervals as it collects foreign matter.

Editing bin "Although every movie maker has his own pet idea of a good rack to hold film clips during the process of editing, the one shown below has proved to be ideal for my particular needs. It is easily made from plywood, and it can be constructed in any size that is convenient for the individual worker. Four casters are fitted at the bottom, so that the bin can be moved about easily. The overhead center piece is fitted with a row of spring clothespins which are, in turn, numbered with gummed labels. The clothespins are fastened by small screws. To the top four edges of the box, a strip of soft wood is fastened, so that thumbtacks, used to hold a cloth lining, can easily be removed. The lining can be made from any soft material. It should be removed and washed from time to time. A light cover of cloth or leatherette should be kept over the bin at all times when it it not being used. Thus, whenever editing is interrupted, the film will be protected from dust. By using this system of allowing the film to hang loosely into the bin, one can save a great deal of time, because it is not necessary to coil each length." This advice, coming from Frederick G. Beach, ACL, is worth serious consideration, as we have seen this outfit in use, and it serves its purpose admirably.

Bin to hold film clips during editing



Frederick G. Beach, ACL



A brace to provide rock steadiness for cameras with rounded bases

Camera brace We have always suggested the use of a tripod for steady filming, but even a tripod did not provide a rock steady enough camera for Harper Clark. He explains, "My camera, because of its rounded base, has been a bit unsteady even on the soundest tripod. When I was recently doing some filming which required that the camera be perfectly rigid, I set about to find a way to brace it. The sketch above shows the simple but effective device that I made for the purpose from a scrap of sheet metal. The curve to fit the camera base can, of course, be determined accurately, by laying the camera on its side upon the metal and by tracing the curve with a scratch awl or a sharp ice pick. In making the right angle bend, place the curved end of the metal strip in a vise. A hole should be bored, to allow the tripod screw to reach the camera through the metal. A coat of black paint will make this device as attractive as it is helpful."

Titling with a sun lamp We all know the health values of the use of sun lamps, but it remained for Willis Osborn, ACL, to point out an application for title filming. Mr. Osborn does little indoor color filming, yet he does not like to bother to film his titles out of doors. He has found that he can use a sun lamp indoors with outdoor Kodachrome and get perfect color results, if he uses the lamp as his only illumination. We have seen some of the titles which he has made, and we admit that they are excellent. This idea should not discourage readers who do not own sun lamps, as they can use the special blue flood bulbs to obtain the same result. On second thought, this idea might be a good excuse for getting a sun lamp; then one could combine good titling with a winter tan.

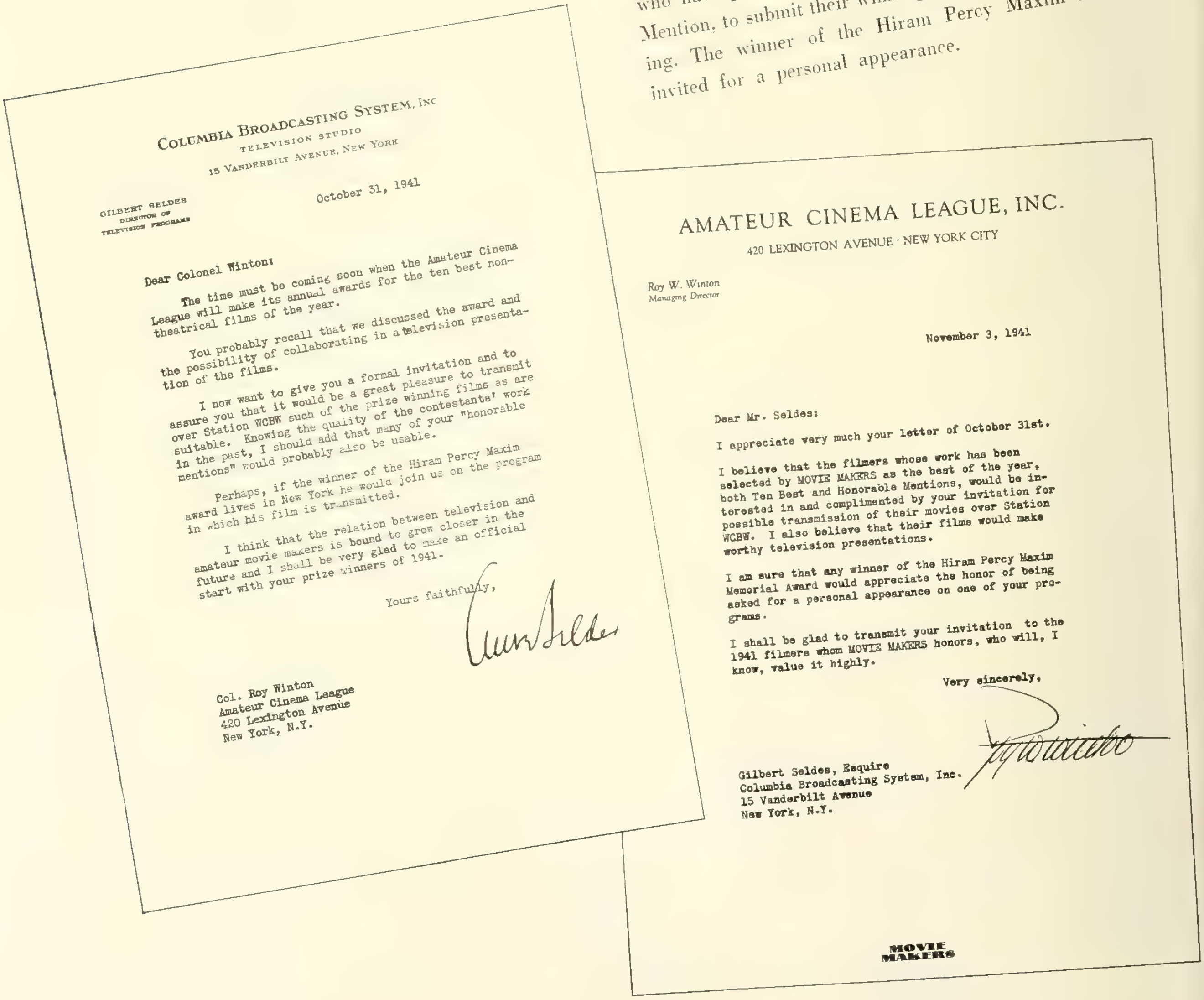
Sunsets Another suggestion was made by Willis Osborn, ACL. He has made it a point to film colorful sunsets whenever he has the opportunity. Whenever possible, he takes sunsets over water, to get the reflections. He always has a supply of sunset shots, and he can add such scenes to the ends of his various pictures without the necessity of waiting for good conditions at the time that he may be editing a subject. This is an excellent idea for movie makers who live in the city and who can best film good sunsets during vacation. The average sunset can be filmed at anywhere from *f*/3.5 to *f*/8 in color, if the sun has gone down or if it is entirely hidden behind clouds. Exact color values do not matter if the effect is spectacular. Since no two sunsets are exactly alike, the colors in any sunset shot will not seem to be untrue.

Sharp shadows Many movie makers have found it difficult to obtain sharply outlined shadows in interior shots. Such shadows are needed when a silhouette is to be made. The difficulty comes from the softness of the light that is reflected by the modern spun aluminum surfaced reflectors—an advantage in other types of interior lighting. To get sharp shadows, one

[Continued on page 576]

Television wants the Ten Best

• Gilbert Seldes, director of television programs of the Columbia Broadcasting System, invites those movie makers, who have placed in the Ten Best or have won Honorable Mention, to submit their winning films for television screening. The winner of the Hiram Percy Maxim Award is invited for a personal appearance.



COLUMBIA BROADCASTING SYSTEM, INC
TELEVISION STUDIO
15 VANDERBILT AVENUE, NEW YORK

GILBERT SELDES
DIRECTOR OF
TELEVISION PROGRAMS

October 31, 1941

Dear Colonel Winton:

The time must be coming soon when the Amateur Cinema League will make its annual awards for the ten best non-theatrical films of the year.

You probably recall that we discussed the award and the possibility of collaborating in a television presentation of the films.

I now want to give you a formal invitation and to assure you that it would be a great pleasure to transmit over Station WCBW such of the prize winning films as are suitable. Knowing the quality of the contestants' work in the past, I should add that many of your "honorable mentions" would probably also be usable.

Perhaps, if the winner of the Hiram Percy Maxim award lives in New York he would join us on the program in which his film is transmitted.

I think that the relation between television and amateur movie makers is bound to grow closer in the future and I shall be very glad to make an official start with your prize winners of 1941.

Yours faithfully,

Col. Roy Winton
Amateur Cinema League
420 Lexington Avenue
New York, N.Y.

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVENUE · NEW YORK CITY

Roy W. Winton
Managing Director

November 3, 1941

Dear Mr. Seldes:

I appreciate very much your letter of October 31st.

I believe that the filmers whose work has been selected by MOVIE MAKERS as the best of the year, both Ten Best and Honorable Mentions, would be interested in and complimented by your invitation for possible transmission of their movies over Station WCBW. I also believe that their films would make worthy television presentations.

I am sure that any winner of the Hiram Percy Maxim Memorial Award would appreciate the honor of being asked for a personal appearance on one of your programs.

I shall be glad to transmit your invitation to the 1941 filmers whom MOVIE MAKERS honors, who will, I know, value it highly.

Very sincerely,

Gilbert Seldes, Esquire
Columbia Broadcasting System, Inc.
15 Vanderbilt Avenue
New York, N.Y.

MOVIE
MAKERS

16mm. scenes by W. S. Bixler, ACL

• "Seen from the Top Rail," a comprehensive film of livestock operations, by W. S. Bixler, ACL.

PRACTICAL FILMS

The non theatrical movie as used for various purposes

GORDON L. HOUGH

Timely Die Casting Film

High Pressure Die Casting, produced in July by Pacific Industrial Films, Inc., of Hollywood, Calif., under the direction of Hubbard Hunt, was made for the Harvill Aircraft Die Casting Company. Designed both for training employees and for publicity purposes, this sound film runs to 1300 feet of 16mm. Kodachrome. This production is the second filming assignment that Pacific has completed for the Harvill Company. Opening with examples of die casting that are common in our everyday life, the body of the movie is concerned with die casting in the aircraft industry. In addition to directing the film, Mr. Hunt wrote the script. Sterling Barnett was the cameraman, Chet Huntley was the narrator and Al Tyler managed the special effects.

Length, Breadth, Now Depth

K. D. Swartzel, of Teaneck, N. J., has been producing stereoscopic or three dimensional films for the past nine years. He began with 8mm. black and white film, using his family and simple backyard scenes as subjects. Mr. Swartzel later shifted to color film, and he made some outstanding movies of surgical operations for Dr. George T. Peck and the Memorial Hospital in New York City. Recently, he has taken up 16mm. color work with even greater success, and his films have been screened throughout the country before surgeons' gatherings and for other educational purposes.

Adverti Rides the Rails

With simultaneous première showings on October 21 in New York City, Chicago, St. Louis and Los Angeles, the Adverti-Films latest release, *Railroadin'*, was made available for general distribution. Sponsored jointly by the General Electric Company and the American Locomotive Company, this 16mm. sound film in color runs half an hour. Some of the statistics given out at the New York preview attest to the magnitude of the production; to make a finished film of about 1200 feet, more than 30,000 feet were exposed! The Hollywood director, John J. Borland, and his technical crew traveled over 50,000 miles in most of the forty eight States, for location shots during the year that it took to complete the picture.

Railroadin', which has a special musical score composed for it by Dr. Edward Kilyeni of 20th Century-Fox, traces the development of the railroad and its influence in welding the nation together. The movie will be distributed freely—see the *Free Film Reviews* in this magazine.

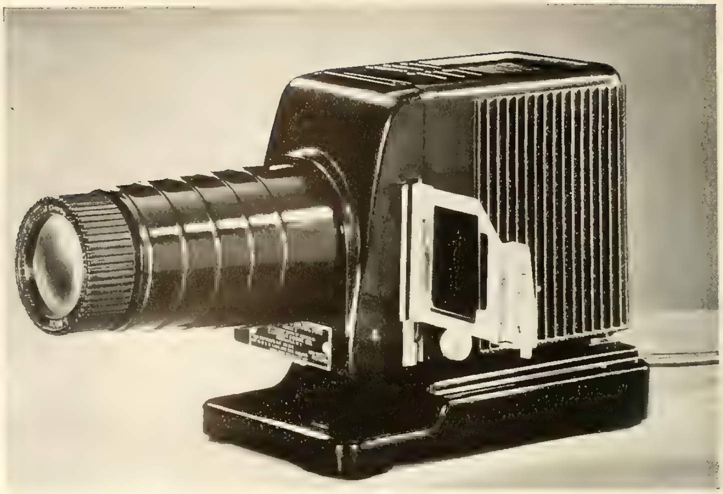
Second Livestock Movie

Encouraged by the success, last year, of *The Lancaster Livestock Daily Market*, W. S. [Continued on page 574]

16mm. scenes by Hubbard Hunt

• Frames from "High Pressure Die Casting," training picture produced by Pacific Industrial Films.

NEWS OF THE INDUSTRY



• New Kodaslide Projector 2A has a 150 watt lamp and is used with either $f/3.5$ or $f/4.5$ lens.

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Wabash A new and comprehensive exposure bulletin, recently brought up to date, has been issued by Wabash Photolamp Corporation, 335 Carroll Street, Brooklyn, N. Y. The bulletin gives complete exposures for color with the new Blackout Superflash and all other Wabash photolamps. Inquiries should mention the new *Bulletin No. 740P*. List price reductions on a number of items in the Superflash line have been made, and details of these may be had from any Wabash dealer.

Castle for gifts In this period of threatened shortages of taking equipment, movie showing becomes more and more the seasonal employment. To provide a wide variety of subjects for home projectionists, Castle Films, Inc., offers its new film catalog, which illustrates and describes 100 subjects in 16mm. and 8mm., black and white and color, silent and sound. These one reel subjects offer current history in the *News Parade of the Year* (1941), up to the minute sports in *Football Thrills of 1941*, travel and adventure in *Arctic Thrills* and *Land of the Incas*. Mirth and merriment are offered in a series of cartoons in color (black and white, too!) and a special Christmas subject, *Merry Xmas*, has been produced. The new 1942 catalog will be sent to anybody who will address the firm at one of its three branches: RCA Building, New York City; Field Building, Chicago; Russ Building, San Francisco.

• Superflood Blue Sunlite bulbs, made by Wabash, designed for use with regular Kodachrome in indoor shooting.

NEW
DAYLIGHT BLUE
SUPERFLOOD

A-to-Z in color Present users of the A-to-Z system of title making, as well as color filmers who want to shoot their own color titles, should investigate the possibilities of the new A-to-Z Color Title Outfit, recently offered. The new kit includes twelve sheets of clear acetate film, ten photographic backgrounds in the eight by ten inch size, six jars of special opaque colors (red, yellow, blue, green, white and black), ten sheets of tracing paper, brush, title frame and full instructions. The price is $3.00. Makers are A-to-Z Movie Accessories Company, 175 Fifth Avenue, New York City.

Amateur press outfit All the essential items for taking successful flash pictures at night, as well as for daytime shots, are contained in a new kit, marketed by Agfa Ansco, Binghamton, N. Y. It is called the Amateur Press Photographer's Outfit, and it includes an Agfa Cadet-Flash camera, Flash Unit with Reflector, eight Mazda flash lamps, batteries and two rolls of Superpan Press film. The outfit retails for less than $5.00.

Cinemaster An efficient extinction type exposure meter, built in as part of the instrument, is the latest feature to be found in the Cinemaster 8mm. movie camera, offered by the Universal Camera Corporation, New York City, Chicago and Hollywood, Calif. A touch of the finger moves the meter into position in the field of the camera's optical view finder when it is used. The Cinemaster enables the user to work with either single or double 8mm. film, including color. It has interchangeable lenses, a snap closing hinged cover, a clear vision automatic view finder and built in etched masks. It is of compact construction, and prices range from $19.95 to $64.50.

Religious film The new 16mm. sound film, *Cloistered*, released by Nu-Art Films, Inc., 145 West 45th Street, New York City, is an authentic reproduction of life and ritual in a convent. Pope

[Continued on page 581]

MADE FOR 16MM.

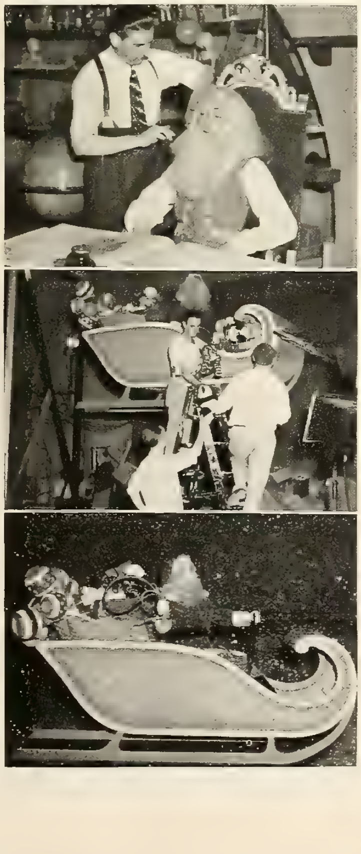
A CHRISTMAS film produced in a 35mm. professional studio solely for reduction to 16mm. and 8mm.! This was the objective set by Castle Films, of New York City, in planning the one reeler, *Merry Xmas.* The production was worked out by the Castle staff early in the year, and script, dialog and titles were written particularly for the home movie.

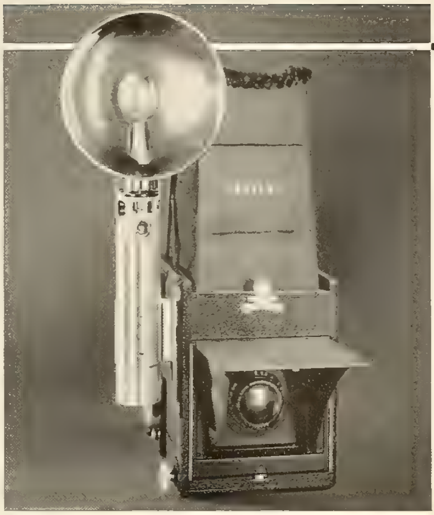
The story was put in work on the sound stage of the Fox Movietone Studios, in New York City. Seven special sets were built to depict Santa's workshop, his ride through the air and his chimney terminals. To give Santa's workshop a convincing atmosphere, toys worth $5000 were supplied by a New York toy firm.

The film was produced in midsummer, and one may imagine the contrast between the Christmas spirit, depicted by the actors in heavy costumes, and the temperature which was about ninety degrees. One of the illustrations below shows Fred Ryle, the makeup man, freshening Santa's glossy beard, which was in grave danger of wilting. Whether Santa was able to get any cooler in his trip through a studio sky, filled with dyed cornflake snow, is not on record.

The rôle of Santa was played by W. O. McWatters and that of the little girl was played by Popsy O'Shea.

- Production "stills" from "Merry Xmas," produced by Castle Films for the home.





The New "Super D" Graflex

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The Super D Graflex (3¼ x 4¼) is regularly supplied with a 6⅜-inch Kodak Anastigmat *f*/4.5 lens in standard barrel mount. Ask your dealer for all the news about this camera. There's plenty of it, all good.

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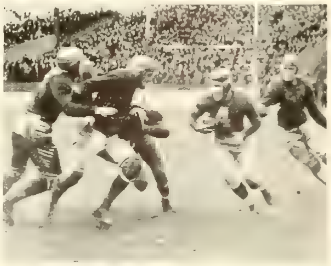
FILMS YOU'LL WANT TO SHOW

Non theatrical movie offerings for substandard projection

■ *History is Made at Night,* 16mm. sound on film, running time, eighty eight minutes, released by Commonwealth Pictures, 729 Seventh Avenue, New York City, is an adult story of intrigue, and it has an absorbing plot. The action is deftly handled by an expert cast, headed by Charles Boyer, Jean Arthur and Leo Carillo. The story carries its participants from Paris to America and back again.

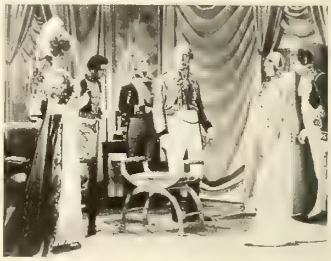
■ *Torpedoed*, 16mm. sound on film, running time, seventy minutes, is released by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City. This unusually timely picture has a stirring, adventure filled story, and it contains authentic shots of the British Fleet in action. The cast includes H. B. Warner, Robert Douglas, Hazel Terry and Noah Beery.

■ *Tall Tales*, one reel, 16mm. sound on film, is the first production in a new series of musical shorts of American folk songs, to be released by Brandon Films, Inc., 1600 Broadway, New York City. This subject features traditional folk songs, sung by authentic ballad singers in natural settings. Folk songs represented are *Strawberry Roan, Grey Goose* and *John Henry.*



■ *Football Thrills of 1941,* one reel, 16mm. silent and sound and 8mm. silent, is a timely football thriller, issued by Castle Films, Inc., 30 Rockefeller Plaza, New York City. The subject pictures the high spots of most of the season's important games, including Army Navy, Harvard Yale, Cornell Dartmouth, Columbia Princeton, Minnesota Northwestern and others. In the Minnesota game, there is shown the completion of the famous trick play against Northwestern.

■ *Scouts to the Rescue,* 16mm. sound on film, is a feature in serial form, consisting of twelve chapters of two reels each. The story concerns the adventures of a Boy Scout Troop, which accidentally uncovers the secrets of a gang of counterfeiters and, at the same time, discovers the existence of an ancient Indian tribe. The cast is headed by Jackie Cooper. Distribution is by Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago, and by Walter O. Gutlohn, Inc., New York City.



■ *The Iron Duke,* 16mm. sound on film, running time, eighty eight minutes, is a stirring narrative of the days of the Duke of Wellington and of his historic meeting with Napoleon on the field of Waterloo. The film tells of war and peace, of intrigue and counter intrigue in the Court of France. The part of the Iron Duke is played to perfection by George Arliss, supported by an able cast. Distributors are Non Theatrical Pictures, 165 West 45th Street, New York City.

■ *The Range Busters,* 16mm. sound on film, running time, sixty minutes, is offered by Ideal Pictures Corporation, 28 East 8th Street, Chicago. This "super Western" features the adventures of a ridin', shootin', tumbleweed trio, which specializes in the Western Robin Hood manner. Fortuitously, the three turn up at Homer Thorp's Circle T ranch just as villainy is afoot.

FILTER FACTORS

There is little need to worry about filter factors. With panchromatic film, most filters have a factor of either 2x (two times) or 4x (four times). Jot down in your notebook that 2x means to open the diaphragm *one stop* more than the correct exposure without a filter and that 4x means to open up *two stops* more than normal.

The Ten Best and the Maxim Memorial Award

[Continued from page 541]

charm about this film that defies any feeling of monotony.

The choice of camera viewpoint and the lighting and exposure in this movie leave nothing to be desired. In fact, the camera handling is so fine that mechanical factors cease to exist, and the spectator feels as if he were actually present within the scene, to watch the action. This movie's titles, done in color, are most attractive, while the editing of the entire picture is smooth and interesting.

"Desert Life"

Desert Life is a painstaking and little short of amazing study of the unusual creatures that make their homes on the American desert. Its thoroughgoing coverage of the subject may be because of the fact that Henry E. Hird is an Easterner who approaches this cinematic exposition with a fresh viewpoint. Every shot in his color movie is clean cut and perfectly exposed, but the really unusual feature of the film is an unmistakable indication of the infinite patience which must have been Mr. Hird's as he stalked his prey. The lizards and reptiles of the desert are all here, just as they move and have their being; the gila monster, the little, darting lizards and the snakes, including the strangest of rattlers, the "side winder." The desert rodents are represented, too.

Most remarkable are the ultra closeups which show the fangs of the rattlesnake and how poison is extracted from them. The deadly black widow and other spiders pose for closeups, too, in this comprehensive film. Then, to show the desert's beauty as well as its danger, there are some excellent flower shots.

"Down Mexico Way"

The immaculate camera work, incisive editing and attractive titling of Frank E. Gunnell have flowered into a new and superior beauty in *Down Mexico Way*. Here, in two full reels which seem like less, are all the standard Mexican Meccas—the capital city, the pyramids of Teotihuacan, Cuernavaca and the rest — each suavely sequenced and beautifully filmed. Added to these is a wealth of human interest, in smoothly planned records of such odd Mexican folklore as the self threaded needle cut from a maguey cactus, or the red dye concealed in the silvery cochineal wood louse.

Mr. Gunnell's most superb triumphs, however, are in his moody and magnificent studies of Xochimilco and Taxco, Mexican communities which have beck-

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oned to countless movie makers, but which only a few have answered with genuine eloquence and distinction.

"Linda"

This year, Ten Best welcomes a baby picture to its select circle. Out of the large number of personal and family films submitted to the League, *Linda* represents the ultimate in child movies. Here, in less than ten minutes of running time, unfold some of the high lights of the first few weeks of a baby's life.

Following a carefully planned scenario, Richard Fuller shows himself well acquainted with motion picture technique. Lovely settings are accentuated by superb lighting. Pastel pinks and blues, colors intimately connected with the nursery, predominate. Fine cutting, well chosen camera viewpoints, effective use of dolly shots and double exposures all attest to a sound knowledge of cinematic expression. Above all, there is a feeling of quality and good taste.

At the advent of a tiny stork, ingeniously controlled by wires, Mr. Fuller begins pacing the floor and lighting one cigarette after the other. Then, the routine of Linda's early days is set forth in charming fashion.

"South of Honolulu"

Dan Billman, jr., has told you in the September number of this magazine *how* he came to make *South of Honolulu.* What he could not possibly put into words is the outright and amazing entertainment value of this elaborate record. Hawaii, for the Billmans, meant far more than the Aloha Tower, Diamond Head and the Kodachrome set piece of weekly hula dancing.

In their place this adventurous couple found—some 200 miles south of Honolulu—the calm beauty of native life, the exciting patterns of native fishing and feasting and the exotic loveliness of tropical blooms against their true backgrounds. For them, no filming task seemed impossible. Their achievements range from an amusing sequence of the "sea going" cowboys of the Hawaiian coast, to a striking and incredible study of religious ceremonies within a Buddhist temple. Mr. Billman's beautifully filmed production, accompanied throughout with sound and music personally recorded in the Islands, has the full bodied stature of mature screen entertainment.

"The Ackley Lower Impression Technic"

The term, "perfect," is not one to be given lightly, but *The Ackley Lower Impression Technic,* a dental study, earns such comment, because there is no other word that fits. Harry Coleman, the producer, here shows a complete mastery of the camera. The film, of greatest interest to dental technicians, carries brief, double exposed titles that make each progressive step thoroughly clear to those versed in the phraseology. The titles appear at the proper time, superimposed upon the scene but out of the field of action, thus serving as a visual commentary.

To anybody who is interested in dental filming, this movie might well serve as a model of a technical film, for it features extreme closeups, work in areas of the mouth difficult to film and a lighting technique indicative of real study and much experience. The exposure, especially important in showing the slight variations of color in parts of the mouth, is unusually accurate. Rarely does one see so satisfying an accomplishment in films of this specialized type.

"Behind the Bale"

Paul Thompson's *Behind the Bale* would be an amazing performance for a large studio, equipped with many facilities and numerous staff members, and this is true by reason of the exceedingly careful collaboration between the film editor and the comment writer. For a small producer of industrial pictures, *Behind the Bale* is a triumph in the technique of post recording, as well as a beautifully made picture that would stand on its own feet without narration and with relatively few titles.

A Northwest brewer wishes to make it clear that the quality of hops has much to do with the quality of beer. Therefore, Mr. Thompson shows us the Yakima (Wash.) Valley briefly and then gets down to the special crop which the film pictures. We follow hops through planting, growing, picking and baling, in a Kodachromatic exposition that has rare beauty, and we end with four men enjoying the beer of Mr. Thompson's client.

In the entire course of this fine piece of cinematography, there is a wizardry of cutting the film to fit the narration—and the reverse—that produces exposition timed with scene in a fashion that would do credit to the best industrial filmers anywhere.

"Blossom Forth the Fruit"

Blossom Forth the Fruit is a straightforward, well made, carefully planned and well exposed instructional film, which tells how to care for apple trees and their fruit in all stages of growth. Its maker, William R. Hutchinson, has a thorough knowledge of apple growing, and he also had the collaboration of specialists from Cornell University and the Farm Bureau. The clear presentation of all the phases of treatment that are necessary to insure the growth of fine fruit is noteworthy.

From the technical point of view, microscopic color studies of insects, parasites and blights furnish excellent examples of ultra closeup technique. Methods of spraying and other protective treatment of the fruit are shown in clearly presented detail. Because of its clear presentation and uniformly high technical quality, this film is worthy of the highest commendation.

"Brookside"

The very great faculty of Robert P. Kehoe for seeing natural beauty and giving it an individual and entirely original expression in film enables him, in *Brookside*, to reach a new height in cinematography, because he has added to that faculty an attention to the business of continuity. Like Tennyson's *Brook*, Mr. Kehoe's film starts to go somewhere, keeps going and gets there, while we who watch the going see, by the brookside, some of the loveliest—but tripodless—footage of water, flowers and woodland that any landscapist could want to come by.

The final sequence of Mr. Kehoe's picture has a tragic tenderness that is almost too poignant, since he has filmed the funeral progress down the darting brook of a lustrous butterfly that ventured too close to the water and was sucked into it. With wings outspread, the little body goes past us into "yesterday's ten thousand years" as the film ends.

"Flowering Byways"

Flowering Byways, presented with well chosen musical accompaniment, is a story of the creation and growth of a home garden, cleverly interwoven with the thread of human interest. In it, Ernest Kremer has made a thoroughly enjoyable and interesting record of his father in law's gardening ability.

"Pop's garden" has its beginnings in the chilly days of early spring, when the bare ground gives little promise of the profusion of bloom that is to spring up under Pop's skillful hands. We follow with keen interest the growth of the garden through subsequent months, Mr. Kremer's skill in presentation being demonstrated by the constant variety of material and by the interpolation of well chosen touches of human interest. Finally, the apotheosis of Pop's garden creation is realized when he takes first prize at the local garden club show. The flower closeups here are always excellent, but they are not made an end in themselves.

"Hummingbird"

In making *Hummingbird*, Dr. Richard Cassell has succeeded admirably in producing a film of absorbing interest and, at the same time, one of distinct educational value. In a straightforward and workmanlike manner, he presents the life story of a family of these minute winged creatures in close shots and extreme closeups. The film treatment is simple and direct, stressing the

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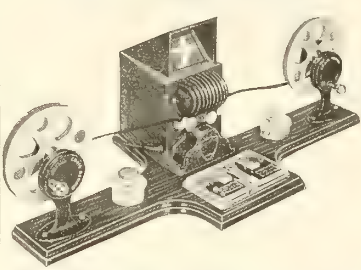

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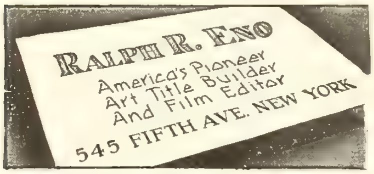

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growth and habits of the birds. The patience that must go into the production of a film of this type never shows, but Dr. Cassell's movie making skill is apparent in every scene.

While the technical excellences of exposure and composition are notable in this film, the most amazing achievement is its lighting. Obviously difficult even to film, many of the closeups appear almost to have studio lighting. The titling is clean cut and well integrated and the cutting is deftly paced, this quality being helped by the wide range of viewpoints and an excellent choice of camera positions.

"Madame Hummer at Home"

Birnam Wood has moved again, this time across the ocean from Dunsinane to Cleveland, where Mrs. Warner Seely dons evergreen branches to film *Madame Hummer at Home*. Thus concealed, Mrs. Seely has made a fascinating record of the life cycle of the hummingbird. Although a dual approach to a film is not generally advisable, she has managed to combine ornithological data with a great deal of human interest. While we are learning much about the habits of the hummingbird, we sense a spirit of friendliness and informality about the film which gives it a wide appeal.

A charming introduction leads us from a bird book, out into the garden and finally to the well concealed nest of Madame Hummer. Reaction shots of two young girls discovering the nest and scenes of Mrs. Seely at work in her "elephant hideout," as she calls her camouflaged vantage point, add much to the interest. Verse titles, occasionally too ingenious to scan, contribute to the overall feeling of warmth in this nature picture.

"Magic Mush"

The plot of *Magic Mush* is one that is fairly familiar to movie makers. A youngster saves up enough of the coupons that come with a breakfast food to get a free magic set, complete with wand. It turns out that the magic wand actually works, and Sister and Brother make things appear and disappear to their hearts' content. The trick work involved is done by stopping the camera, removing some article from the scene, or adding one to it, and starting the camera again. To this familiar plot, Eric N. Unmack has added some clever ideas of his own. One amusing device is the return of a kitten, rescued from the limbo of magic; she comes floating down, tied to a small parachute. Other clever tricks and especially good acting make this a first class family reel. All of it is presented with uniformly excellent interior filming.

"Peer Gynt"

Seldom has an amateur embarked upon so formidable a production as did David Bradley when he and some friends decided to film Ibsen's *Peer Gynt*, using Grieg's music for background. This mystic drama is considered so difficult that it has been performed only twice in the American theatre; yet the task held no terror for this group. Fashioning their own costumes and finding suitable locations in suburban Chicago, Mr. Bradley's intrepid band has done an amazingly good job. It would be easy to visualize the result had the production been in less capable hands than those of Mr. Bradley, and it is to his great credit that such quaint characters as the Button Moulder and the many trolls and woodland sprites do not appear ludicrous.

The chief fault in this tremendous undertaking is that Ibsen's gigantic play has been transliterated to the screen rather than translated. That is, Mr. Bradley, by his own admission, modeled his scenario as closely as possible on a work written expressly for the theatre. Had he taken more liberties with the dramatic form in favor of a more peculiarly cinematic treatment—as exemplified so strikingly in the fine *Hall of the Mountain King* sequence—there would have been no structural weaknesses in his film. With this fundamental concept firmly in mind, Mr. Bradley, recently turned twenty one, should scale the heights in his future productions.

"That All the Earth May Know"

C. Manley DeBevoise continues, in *That All the Earth May Know*, the development of his special field of the exposition of Bible stories in film. Here is the tale of the tortured Saul, the worried Samuel and the God sent David —musician and warrior. Since the film is made by a Sunday School class, it is prefaced by a statement from the class's teacher that a "success story" of long ago will be presented.

The actor who portrays Samuel achieves real dignity and importance; others are sufficiently convincing with very hard assignments. Costumes and sets are contrived excellently, and a Long Island, N. Y., locale does not seem to be out of place in the film. Mr. DeBevoise solved one problem by purely cinematic methods. He showed the combat of the Jews and the Philistines, but the Sunday School class did not run to an army. With six or seven couples in actual hand to hand fighting, these become an apparent host by multiple exposure.

Mr. DeBevoise improves each year in direction, cinematography and in the greater sincerity of his actors' work.

"The Black Rider"

For Louis McMahon, making movies must seem to be as natural as breathing

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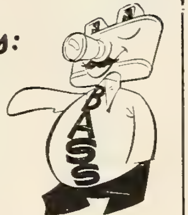

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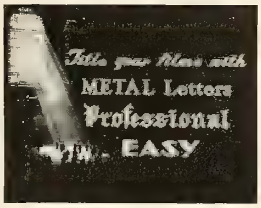

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—only far more fun. It stands out in his work, from the first dynamic opening of *The Black Rider* to the last dramatic gun fight, in which, inevitably, the villain is vanquished and the hero left triumphant. For this film goes back to first principles of the motion picture, both in its "horse opera" subject matter and in its unfailing sense of movement and compelling excitement. True to the old traditions, this young producer has turned seemingly impossible obstacles with cinematic trickery and imagination. For the present, his technical skill has not always been equal to his creative ambition, but the genuine urge is there in abundance.

"Riders of the Pecos"

Riders of the Pecos is a movie of a "dude ranch" with all the close shots of interesting and significant details that usually are missing in "dude ranch" films. During a summer vacation, few take the time and effort to make as human and colorful a document as has E. M. Barnard. He has caught the dust of the corral, the appetites of the open and even the barn dance.

It is a horsy film, of course, with sequences of roping, "bronco busting" and plain and fancy riding. But best of all are the charming shots of a horseback trip and the campfire at the trail's end. There is a neatly turned "running gag" of a young equestrienne who is first seen repeatedly as more concerned with her brightly polished boots than with riding. But, after a few suppers off the mantel, she adds more dust and scars to her boots than got there naturally and becomes a real cowgirl.

"Western Wild Life"

In making *Western Wild Life*, Frank E. Gunnell has infused considerable imagination into a film of an essentially factual nature. Broken down into its component parts, this movie is purely didactic—each bird and animal sequence is preceded by an identifying title. As a teacher, Mr. Gunnell knows that this type of film is ideally suited for educational use. Technically, it would be difficult to improve *Western Wild Life;* accurate exposure and focus added to good composition make an excellent film. The closeups of wild birds are some of the finest yet filmed.

However, Mr. Gunnell has achieved more than technical excellence, for the film is attractive to naturalist and layman alike. An outstanding characteristic of the film is its highly selective editing. No sequence is too short or too long. Amazing shots of the very rare trumpeter swans provide a fitting climax for a nature film of first rank.

"Where the Americas Meet"

There are clearly in *Where the Americas Meet*, by Esther and Morton H.

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Jean Arthur, Charles Boyer
GAY DESPERADO
Nino Martini, Ida Lupino
STAND IN
Leslie Howard, Joan Blondell
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Read, the same qualities which marked *Holiday in Dixie*, the award winning production made by Mr. Read last year. Here again is that intangible ability to evoke the feeling of past events, simply from pictures of their present landmarks. One can almost catch the glint of Spanish armor on ancient battlements, as Mr. Read's splendid cinematography and suave narrative study the fortresses of San Juan. Here again is that definite sense of research into the subject matter, before ever a foot of film has been exposed. Mr. Read piles detail upon detail with almost hynotic elaboration, much in the manner of today's novelists in recreating the life of the Old South. If anything, the present film—like its predecessor—tells a tale too long, although speaking always with impeccable imagery and a wise use of words and music.

"Education for Life"

Education for Life, an attractively filmed record of the daily work of the Hampton Institute, famous school for Negro youth, was produced by the Harmon Foundation and filmed by Mr. and Mrs. Ray Garner. The well planned sequences of this picture tell, in detail, of the high lights of the school's activities.

The Garners were faced with the problem of recording, in color, a wide variety of skin tones and with the problem of lighting large areas. These problems were solved with more than the usual skill, and they have turned out an almost perfect filming job. They exercised an excellent choice of camera angles, and the whole film is a thoroughly polished production. The amount of detail in a picture of this type is considerable, but the subject matter is well balanced. The introductory material, a series of "zoom" shots of maps, is especially well done.

"Let Your Body Breathe"

Kendall T. Greenwood has told an interesting and uniformly attractive story of one of America's great integrated industries in *Let Your Body Breathe*. From the original Goodall Company plant in Sanford, Maine, to the elaborate retailing methods of the present day, the film presents a clear cut picture of Palm Beach cloth and its part in the modern pattern of warm weather living.

Designed primarily for use within the trade, *Let Your Body Breathe* shows the retailer all the important points in the manufacture of this fabric, its tailoring by the parent company into suits and sportswear and the continued control over the product, even to such details as proper laundering or cleaning. Mr. Greenwood's camera work is crisp, his editing incisive, while the narrative contributes judiciously to an able industrial record.

"Song of a City"

Although *Song of a City* was probably as carefully planned as any film could be, it still got out of hand and grew on its producer. Try filming a great metropolis yourself sometime, and you will begin to understand what John Flory faced in this splendid study of the city of Cleveland. For this is no simple record, content with the physical surface of streets and skyscrapers, ships and steel. *Song of a City* is a heroic canvas, seeking to present in dynamic imagery the inner significance and meaning of its vast subject, relating the ships and steel, the workers and the wealthy, to the pulsating life of their community. Mr. Flory's sponsor in this new form of industrial publicity was the Cleveland Trust Company, and it is to this institution that the film turns recurrently in presenting its message of finance in the modern world.

"Unsung Heroes"

Unsung Heroes, produced by The Calvin Company, has just about everything that a good industrial film ought to have. It is entirely in color, and the exposures are excellent, particularly in many shots of technical operations in the plant, which are ordinarily considered difficult.

The subject embraces the manufacture, testing and rigid inspection of the component parts of a modern electric refrigerator. It is presented in a smooth, comprehensive way, with well delivered commentary and good incidental music, specially arranged to point up the action.

The opening sequence, which shows a lip synchronized effect on a traveling outdoor shot, is unusually well done. However, the relation between this sequence and the rest of the film should have been more closely established.

Of the twenty five selected films, nine have musical accompaniment by means of phonograph records. One has music and sound effects on disc; one has music on disc with narrative; one has music on disc and narrative, together with music from discs made on location. Four of the pictures are sound on film efforts and nine are silent.

No entry is the work of any officer, director or staff member of the Amateur Cinema League or of MOVIE MAKERS. Only one possible entry class was excluded, which covers pictures made on 35mm. width, for which makers received compensation from clients. This year, films from outside the United States or its possessions could not be considered.

It is apparent to the staff of this magazine that the capacity of filmers increases. The task of selection involves the consideration of suavities and fine points in cinematographic technique that were not in evidence a few years ago. There is some tendency for subject matter to become routine, after the fashion of Hollywood in its feverish copying of past successes. One could hope for footage telling the adventures of an old hat or outlining how somebody saves money enough to meet his income tax—following Mr. Morgenthau's warning. It may be that the next step forward will come when superior filmers are able to use color footage without laying the chief emphasis upon chromatic beauty. This beauty is an essential part of good filming in color, but it need not get in the way of cinematic invention, which, indeed, color should encourage. Great films, like all great art, come from an individual viewpoint.

Making a family newsreel

[Continued from page 542]

whom you seldom see because they live at some distance from your home. Your parents may take a trip from the Middle West to see you. Pictures of their arrival, and closeups of your family greeting the visitors, assume a real news value because they cannot be taken very often.

Perhaps you are breaking ground for your new home. That is real news, isn't it? Your baby may have won a beauty contest, you may be snowbound by a blizzard or your brook may overflow and provide you with flood pictures. All these events have important news value, from your point of view.

In the second, or "manufactured," news department, you will find plenty of latitude. The acquisition of a new English setter prompts the title, *Distinguished English Visitor Arrives,* to be followed by closeups and action shots of your new dog.

In my newsreel, one year, I had a title which read, *Local Republicans Resent Change in Thanksgiving Day Date,* which enabled me to make use of some footage that I had taken at a turkey farm. I had closeups of the indignant gobblers and a sequence which shows my little daughter choosing the victim for our Thanksgiving day feast. Of such seemingly insignificant stuff are home newsreels made.

Choosing between these two types of material—actual news events and interesting, if less newsworthy, happenings—every family newsreel producer can muster several items for his periodically issued newsreel. Titled in a crisp, newsy style, filmed in the newsreel fashion, the material will provide you with an applause getting reel.

To season the news events, insert "sports" sections and, if you wish, a "fashion" section.

Filming the sport section is an easy matter, and sport shorts are always a good addition to a newsreel, since the subject matter is constantly changing with the seasons. I have found some sports more interesting, pictorially, than others. Swimming, sailing, golf, hunting and winter sports are always good material. However, the athletic tastes of your family may prompt you to film tennis, baseball, archery or any of a dozen other sports.

The main thing, of course, is to include some member of the family in the pictures. Shoot your son in action on the football gridiron, if you can, or follow other members of the family as they enjoy the sports that they prefer.

In your newsreel titles, family tennis matches and golf foursomes become championship tournaments, and amateur sailors and swimmers will be competing for a trophy. If none of the family is athletically inclined, by all means take your camera to the races, or football games, or hockey games, but try to include, along with the action, shots of your companions enjoying the contest.

The "fashion" category, in my case, was prompted by the fact that my wife and daughter provided me with some good material for "mother and daughter" fashion sequences. I usually take these pictures in color and spend time finding interesting backgrounds; hence, the fashion insert spices up the completed newsreel with its variety.

As you can see, the only thing lacking in this family newsreel is the "kick" provided by internationally important news events. But you can have that type of action in your own newsreel too, and it is easily accomplished!

None of us needs to be reminded that we are living in a world seething with history making developments.

Dynamic news events occur with such rapidity that it is hard to keep abreast of them. The professional newsreel cameraman is on the spot, however, in all corners of the globe, recording these tremendously important world events, and the high lights of these events are available to us for our own newsreels.

They have been put on the market in both 16mm. and 8mm. sizes. You can buy prints and insert sequences into your own movie, to give it the real newsreel flavor. More than that, these sections provide a valuable record for the future—you will have the history of your family life against the background of world events.

Such newsreel gems as the burning of the *Hindenburg*, the scuttling of the *Graf Spee*, the war in Europe and many, many others can be bought for a few dollars, and they will prove to be priceless in years to come.

In my *Spring, 1940* issue, I included a one hundred foot sequence of the invasion of Norway, Holland and Den-

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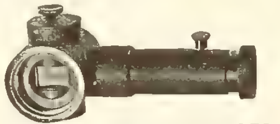

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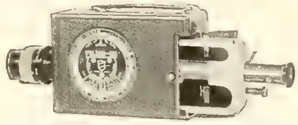

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mark. The scenes of the bombed cities. the refugees on the road back from the front and the battle of Narvik harbor are a gripping record of the early days of the war. The idea worked out so well that, in each subsequent issue of the *RCL News,* I included at least one sequence which deals with world events.

With a hand from the professional cameraman and with an ever ready news camera of our own, we all can produce family newsreels that will give us a lot of satisfaction and fun.

Perfecting projection

[Continued from page 543]

ture, on the other. However, these few rules are pretty safe. Keep the audience grouped as far as possible in *front* of the screen and not at the sides of the room. (There is always an indolent soul who spies a comfortable davenport along the wall, who plumps himself down and says, "I can see fine from here!" when he is looking at the screen practically edgewise. Get him to move if you want him to enjoy the picture.) Next, try to have the screen as nearly as possible in a position that is perpendicular to a line drawn between it and the projection lens. Finally, try to avoid placing the front line of spectators too near the screen.

If we seek optimum conditions and can control them in advance, we can do no better than to consult the findings of the Committee on Non Theatrical Equipment of the Society of Motion Picture Engineers. In a report, headed *Recommended Procedure,* May, 1941, this committee makes the following statements, given here as excerpts from the report:

"It is found that a distance equal to six times the width of the screen is the greatest at which all picture details can be seen easily. It is recommended, therefore, that a picture width equal to *one sixth* of the distance from the farthest row of seats to the screen position be adopted for classroom projection. Other considerations dictate a minimum viewing distance. If the observer is sitting too close to the screen, even though the screen image is focused as sharply as possible, it will appear to be out of focus because it does not contain enough fine details to appear sharp at that distance. Under this condition the spectator experiences a type of eye strain caused by the instinctive attempt of the brain and the eye muscles to focus a sharper picture than is present on the screen. Since this procedure is impossible, the eye muscles are kept in continuous activity, and there is nervous as well as physical fatigue. It is also a matter of common observation that when one sits too close to a motion picture, the eye movements needed to follow the action on the screen are excessively rapid and may result in eye strain. It is recommended that no pupils be seated closer to the screen than twice the picture width."

This advice was primarily intended by the committee to apply to showings of substandard film in the classroom. However, every movie maker will want to come as near to optimum conditions as possible.

The size of the image is governed by the distance from the projector to the screen surface. If the conditions are such that this distance cannot be altered, as, for instance, when the projector must be used in a balcony, to show a picture on the stage below, almost any size screen may be filled by using a projection lens of the proper focal length. The projector manufacturer will recommend a suitable lens for use in meeting the conditions at hand. However, where the distance from the projector to the screen can be controlled, it is best to make use of the regular two inch projection lens of wide aperture that is normally supplied with the 16mm. machine. The table at the end of this article shows exactly what image sizes are produced on the screen at various distances.

Learning the actual operation of the projector is a matter of studying the instruction book which accompanies the individual machine. After setting up the machine, project an image of the aperture on the screen without film. See that the aperture has clean edges; if it does not, pass a soft silk or linen handkerchief through the film channel. It is a mark of refinement to start each film in focus and accurately framed, so that the lead title begins without any distracting, premonitory flashes of white light. At the end of the film, the careful projectionist stops the machine or turns off the light before the screen is filled with white light.

Some projectionists prefer to turn on the lights and to rewind each reel on the machine after it is shown. From a practical standpoint, there is something to be said for this procedure, because the forced draft from the motor during the operation cools the lamp and prolongs its life. The efficient ventilation system of the modern projector, however, is one of its outstanding features; hence the show may be carried on continuously if desired. The ultimate refinement is the use of two projectors, one of which is readied while the other is working.

The type of screen to be used has been the subject of many discussions, but the matter is settled in the minds of a majority of amateur projectionists in the conclusion that a glass bead surface is the most desirable. No conclusive statement can be made, however, without consideration of the showing conditions. If the audience is to be spread out on either side of the screen, a matte projection surface will give the most uniform results. If the audience can be grouped more compactly around the projection axis (a line drawn from the projector lens to the screen), the bead surface will give higher reflectivity. Screens come in three basic models—(1) the cabinet type which rests on a flat surface, such as a desk or table; (2) the tripod or self supporting type, which stands on the floor and the height of which can be regulated; (3) and the hanging type, which unrolls from a case as does a map. Individual circumstances will dictate which is best to use.

Table of distances from projector to screen and size of images obtained with 16mm. projector and 2 inch projection lens

Distance	Width	Height
4′	10″	7″
5′	1′	9″
6′	1′ 2″	11″
7′	1′ 4″	1′
8′	1′ 6″	1′ 2″
10′	1′ 10″	1′ 4″
12′	2′ 3″	1′ 8″
15′	2′ 10″	2′ 1″
18′	3′ 5″	2′ 6″
20′	3′ 10″	2′ 10″
25′	4′ 8″	3′ 6″
30′	5′ 8″	4′ 3″
35′	6′ 6″	4′ 10″
40′	7′ 6″	5′ 7″
50′	9′ 4″	6′ 11″

Trap for Santa Claus

[Continued from page 552]

of the lens and withdraw it, to reveal the view.)

14. *Medium shot. Fade in.* Santa Claus, in full costume, comes into the living room and starts to deposit presents and gifts around the Christmas tree. He has a two wheeled scooter over one shoulder. A single stocking is over the fireplace.

15. *Close shot.* Jimmie is asleep in his bed.

16. *Close shot.* Santa Claus places toys and packages around the tree in the living room.

17. *Close shot.* The clock in the kitchen: it is twelve o'clock, and the alarm is ringing.

18. *Medium shot.* Santa Claus, in the living room, is distributing toys. He hears the alarm, straightens up and looks about.

19. *Closeup.* Jimmie awakens. He sits up, listens for a moment and jumps out of bed.

20. *Medium shot.* Jimmie leaves the bed and runs toward the living room.

21. *Closeup.* Jimmie enters the living room and looks past the camera. He is speechless and amazed.

22. *Medium shot.* Reverse camera viewpoint. Include Jimmie's back in the foreground. Santa Claus is also speechless, and he looks around for a place to escape; he looks toward the fireplace.

23. *Closeup.* Short shot of the fireplace. The fire has died down, leaving ashes and soot.

24. *Medium shot.* From a side view, show Santa, Jimmie and the fireplace. Jimmie walks toward Santa Claus. Santa Claus drops the remaining gifts and runs toward the fireplace. He drops to his knees and starts to crawl up the chimney.

25. *Closeup.* Jimmie stops, wide eyed and startled, and stares at the fireplace.

26. *Close shot.* The fireplace. Santa Claus has disappeared, and the only sign of his passage is the soot and ash that drop from the chimney. This shot is accomplished by getting somebody to go on the roof, to drop ashes and soot down the chimney.)

27. *Medium shot.* A view of Jimmie and the fireplace in the living room. Jimmie looks at the fireplace eagerly. He sits down beside it, his head cupped in his hands. *Fade out.*

28. *Medium shot.* The living room. It is Christmas morning. Jimmie and his mother (and other children, if you wish) are around the Christmas tree, opening presents and admiring the tree. Jimmie is playing with his new scooter.

29. *Close shot.* Jimmie admires his new scooter. He turns toward his mother and says:

Title. *"Mother, where's Father? I want to show him my scooter."*

30. *Close shot.* Jimmie and Mother. Mother looks a little worried and says:

Title. *"I don't know where he can be!"*

31. *Close shot.* Mother and Jimmie. Mother, puzzled, shakes her head and thinks.

32. *Close shot.* The fireplace of the living room. No fire has been built, as yet. The fireplace is empty. Suddenly, small pieces of soot fall down and then larger pieces. *Fade out.*

You can adapt this script to fit your own family. Jimmie's brothers and sisters can be included, or a small girl can be substituted for Jimmie's rôle. Then, of course, the scooter would become a doll. If you want to make the last scene more emphatic, you could show one Santa Claus boot projecting just below the opening of the fireplace.

AIR BUBBLES

Minute air bubbles that are often seen in lenses give no cause for worry. They are the unavoidable marks of good optical glass, and in no way do they affect the definition of speed of the lens. Surface scratches are another matter, and a lens that has them should be sent to the lens manufacturer who can usually remove them.

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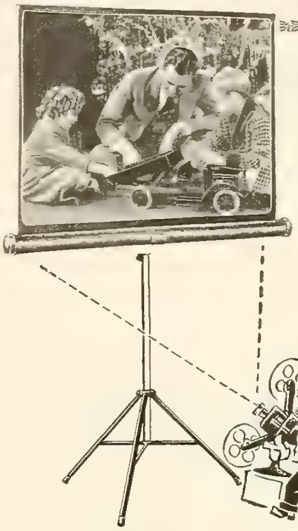

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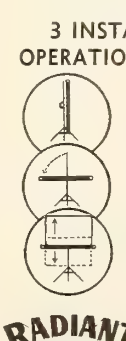

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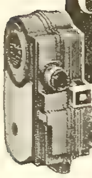

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HARD CANDY

THAT virtuous young man in one of P. G. Wodehouse's stories, who jellied eels for a living, has very little on the unsung hero of this motion picture, whose business is—in part—putting stripes in candy. But how amazing and elaborate this work is, with its scientific formulas and numerous tricks of the trade, can be appreciated only when you have gone behind the scenes with Paul C. Reed, of Rochester, N. Y.

In his picture, *Reed's Hard Candies*, 400 feet of 16mm. silent Kodachrome, Mr. Reed has answered some of the questions often asked him about his father's famous business in Rochester. "How do you make hard candy?" "How do you get the stripes in it?" and "How do you get the soft centers when you want them?"—these are a few of the problems illustrated in the film.

No daylight

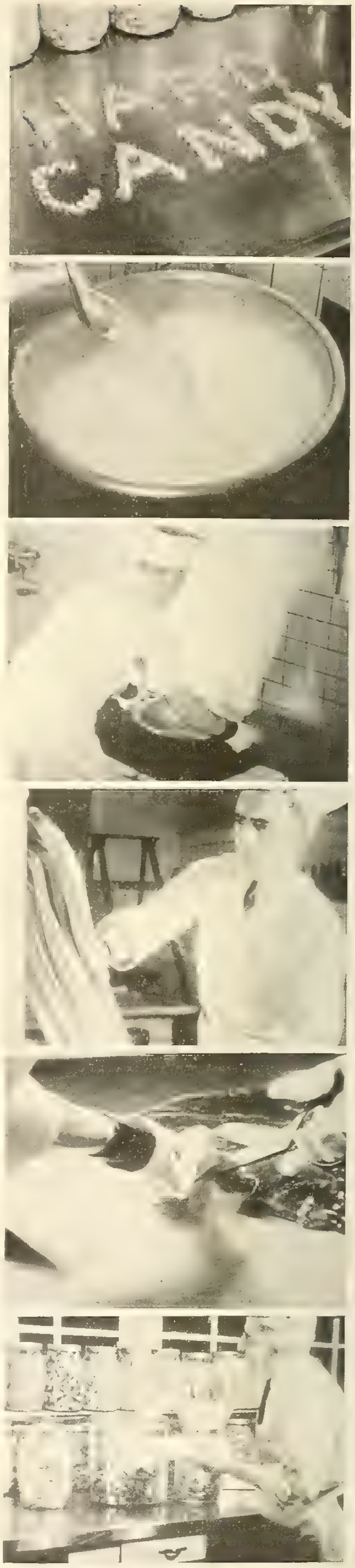
The scenario, reports Mr. Reed, was only a few rough notes, jotted down in advance. He used Kodachrome Type A and artificial lights and filmed at night, instead of mingling daylight with blue lamps and regular Kodachrome. The elimination of daylight gave him greater control over the illumination. Although, in some scenes, there were a great many reflections from the metal tables and glass candy jars, these reflections enhanced the film, by giving many scenes an additional brightness and cleanliness.

Lively titles

Perhaps the most interesting work in making the picture, as Mr. Reed says, was the titling. A green neon sign outside the store, *Reed's*, was a color "natural" for the opening. This had to be followed by the words, *Hard Candy*, so Mr. Reed tried the trick "candy title" described on page 584 of the December, 1940, MOVIE MAKERS. The two words were spelled out on a table top, with multicolored candies, and a powerful electric fan blew the candies away from their lettered formations while the camera was operated, held upside down. When this sequence was turned end for end and spliced into the film, it was sufficiently mystifying to the uninitiated to cause its author's chest to swell with pride.

Questions cue titles

Mr. Reed's method of determining the minimum number of necessary titles is most interesting. When the exposed film was edited and put in proper sequence, it was previewed by eight or nine people, and a careful note was made of their questions as they



Frame enlargements from "Reed's Hard Candies," 16mm. Kodachrome watched. "What's he doing now?" "Why do they do that?" "What is it they use for coloring?" Such questions were the cues for titles, and the title wordings were written to answer these questions as simply and directly as possible.

One other factor was carefully considered in making the titles. Mr. Reed felt that titles tend to stop the flow of action. To meet this challenge, each title was neatly lettered on a brilliantly colored card and was recorded in the actual setting of the picture. For instance, the title that read *Pure vegetable color is used in the stripe* was shot in a closeup, where it was placed next to a jar of the colored paste. The label on the jar could also be read; then the jar was rotated, so that the government inspection label was disclosed. Thus the flow of the story was not interrupted.

Christmas at our house

[Continued from page 546]

Mother, my husband and I all had a part in preparing various foods. But I thought that my picture would have greater interest if I emphasized the foods and the utensils that we used, many of which are over forty years old. So I filmed largely in closeup and near shot; for the most part, only our hands are shown on the screen. Faces and figures are seen only occasionally.

In making the picture, I used a Bell & Howell 141 camera with an *f*/1.5 lens and Kodachrome film for the titles as well as for the picture. In making all the closeups and titles, I used a critical focuser which is slipped into the camera in the magazine space.

The main title, *Christmas at our House*, was made with silver paper letters on a red paper background, approximately twenty by thirty inches, framed completely with real Norway pine branches.

It was my good fortune, by chance, to meet an artist who has a deep interest in all Scandinavian customs. He made more beautiful title backgrounds than I had ever hoped to get. The subtitles are hand lettered in black on white cards, twelve by eighteen inches, with borders and illustrations done in color by airbrush.

The story in my movie began two weeks before Christmas, when my husband purchased the *lutefisk*. In 1940, because of the war, very little dry fish was to be had; but, fortunately, we were able to obtain the real Norwegian sun cured cod.

I filmed my husband buying the fish at the market and then I shot him sawing it into chunks in the old time manner. Mother was then pictured soaking the dried fish, first in water and then in the lye solution to make it swell. Finally, on Christmas Eve, I filmed the fish being placed in the kettle, to be cooked before serving.

The biggest task of all was making the *sylte*, or headcheese. We used a small hog's head and seven pounds of lean pork. I filmed the meat being thoroughly cooked and seasoned, and I showed how it was tied in a cloth and was placed in the old fashioned wooden press (made by Dad over forty years ago), to set for twenty four hours. Finally, I filmed the cut pieces being placed in salt brine.

Sliced thin and rolled in *lefse, sylte* is always eaten with great relish.

The subsequent shots picture briefly how we make our favorites among the famous Norwegian Christmas cakes and cookies — *fattigmand, krumkake, sandbakkelse* and *rosettes*. A final closeup shows a huge plate, filled with an assortment of all kinds, ready to be passed to our guests.

Another of Mother's favorite recipes is for pear bread, which we prefer to Norwegian *julekaka*. Originally a German recipe, the bread has been made in our family for over thirty years. It is a sweet bread, stuffed with dried pears, prunes, raisins and nuts, with cinnamon used generously for flavor.

The shots which show Mother's hands kneading the spicy, fruit filled dough and then drawing the golden brown loaves from the oven always evoke a deep sigh of appreciation from the audience, particularly from men.

Of the many detail shots, perhaps those of Mother making *lefse* were the most interesting. I took a long shot, showing her busy at work, rolling out the *lefse* dough, then a closeup showing her using the grooved rolling pin, to smooth out the dough. Another long shot shows Mother rolling the dough on the long pointed stick, made for this purpose, and then unrolling it on the griddle to bake. Final closeups show the steaming *lefse* on the griddle and Mother folding the cakes when they are baked and placing them in cloths so that they will be kept soft. If you want to try your hand at it, here is our old recipe.

Lefse

Potatoes, as many as desired   Salt
Flour   Milk

Peel the potatoes and cook them until they are well done. Mash them fine and add a little salt. When the potatoes are cold, add a little milk and enough flour to mold the mixture. Sprinkle the molding board well with flour. Take a large spoonful of dough at a time and roll it out very thin with a grooved rolling pin. Bake the dough on the top of a moderately warm stove until it is a very light brown. (We now use a large aluminum griddle on my electric stove.) Turn the cakes with a long pointed stick and brown them

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lightly on the other side. Fold and place them in cloths, to cool and to keep soft.

The purchase and trimming of the Christmas tree were filmed as well as all the usual activity of the day before the great holiday, including hanging the mistletoe and wreathes and wrapping packages and placing them under the tree. Not forgotten was the quaint little figure of the Nissen, or Norwegian Santa Claus, which was hung on a high branch of the tree and which was pictured by the artist in the final title.

The climax of all our planning and anticipation came in a family gathering on Christmas Eve, which included my sister, her husband and their three children. The decorations may vary from year to year, but the meal was the same simple one to which we have always looked forward — boiled potatoes, a vegetable, *lutefisk* with melted butter, *lefse*, *sylte*, pear bread, coffee and ice cream with the Norwegian cookies.

An amusing shot caught the children unawares, as they made an individual ceremony of spreading their favorite *lefse* with butter and expertly rolling it up to eat with great pleasure.

Marilyn, the eight year old, was dressed in Norwegian costume, and her absorption in her *lefse* was very amusing. During the long shot of the entire table, picturing the family eating, I locked the shutter button on my camera and walked into the picture, passing a plate of food to the others.

The final scenes showed Mother and her three grandchildren around the Christmas tree, delightedly opening gifts and smiling their thank yous. And so ended our movie of an American observance of a beloved and traditional Norwegian Christmas as we have always celebrated it in our home.

Practical Films

[Continued from page 559]

Bixler, ACL, of J. M. Hoober, Inc., Lancaster, Pa., has completed *Seen From the Top Rail*, a three reel, 16mm. color film which is more comprehensive in scope than the earlier work. We see in detail how the market value of livestock is determined and the actual buying and selling transactions in the public market. *Seen From the Top Rail* is available for distribution on the free loan basis—for details, consult this month's *Free Film Reviews*.

Making Ford Tires

Sponsored by the Farrel-Birmingham Company of Akron, Ohio, *Rubber at the Rouge*, a 2,000 foot, 16mm. film, filmed by E. J. von der Heide, ACL, traces the manufacture of tires at the Ford plant in Dearborn, Mich. A silent film now, the picture is soon to be released with sound. The beginning shows bales of crude rubber being unloaded from a ship. Step by step, we see the tire passing through the various stages, to emerge finally as the finished product. The film is being distributed nationally to technical groups until after the first of the year, when it may be released publicly.

Keds for Tomorrow

Centered around the idea that the young people of today must build healthy bodies for their tasks of tomorrow, a new film, *America Builds for Tomorrow*, has just been completed by Loucks and Norling Studios, of New York City, for the U. S. Rubber Company. The film shows the extensive market for Keds, a rubber soled shoe. Appearing in it are such sport figures as Bill Tilden, Don Budge, Frank Leahy (Notre Dame coach) and Stephen Eppler, the inventor of six man football. This 16mm. color film was directed by Arthur H. Loucks and was filmed by Harry E. Squire. There is a musical background, and the narrative is supplied by Bob Stanton of the National Broadcasting Company. A feature of the film is striking animation and trick effects, a technique first developed for Kodachrome by Loucks and Norling. The film will be used only in the U. S. Rubber Company.

Local Film Libraries

In a thoroughgoing manner, Godfrey Elliott writes of the organization, administration and maintenance of county film libraries in his new book, *The County Film Library — A Handbook*, published by Harry L. Barr, 441 Ash Street, Morgantown, W. Va. Commencing with a few general recommendations for the plan, Mr. Elliott then tells how to organize the library, how to select films and how to care for them. Readers will find many valuable hints on libraries, and a suggested constitution for a new film library is appended to the book, plus a list of sources for films and equipment. Mr. Elliott is director of the Audio-Visual Aids Service of the Mercer County Schools, Princeton, W. Va.

Medical Film

Your Life Depends On It!—this arresting title introduces a film about heart disease, released last spring by the Passaic County Tuberculosis and Health Association, in New Jersey. This 16mm. sound film attempts to educate the public to the importance of a sound heart and thereby to reduce the deaths from heart trouble. Doctors, nurses and educators have supplemented the film with short talks at many screenings. Although planned primarily for use in Passaic County, this film has been projected by health organizations as far afield as Wisconsin. Continuity and commentary were written by Dr. Julian Cohen, of the association, together with M. J. Plishner, public relations secretary. Mr. Plishner also handled the direction and editing. Daniel R. Condon was the cameraman, while Thomas F. Carey, jr., took care of the narration.

Cine tricks in big studios

[Continued from page 551]

concomitant of the fades—how simple was the idea of overlapping a fade out and a fade in and to print them together! How simple it seems today, but what an amazing development it brought to movies when it was first introduced!

"Again, a natural development was the camera dissolve, to make which the shutter is closed down at the end of a scene. The film is wound back to the beginning of the fade out, the camera is directed at the next scene and the shutter is gradually opened, to produce a fade in. The overlapping fade out and fade in, of course, create a dissolve."

Dissolves now are usually made for Hollywood producers in optical printers. These mechanisms have been responsible for much of modern trick work. "An optical printer," says Mr. Physioc, "is simply an ordinary motion picture camera of good quality, which faces another camera that has been redesigned so that a positive print, threaded in it, may be illuminated as in a projector. The first camera is loaded with stock, to produce a duplicate negative, while the positive in the second part of the machine is one that has been printed on lavender tinted stock. It has been found that lavender tinted stock makes a duplicate negative of soft quality.

"The two parts of the machine, the part that projects the positive and the part which photographs the image on duplicate negative stock, are aligned on a lathe bed and are geared so that they operate in unison. In operation, the part of the machine that acts as a camera really photographs the illuminated positive, frame by frame.

"A fade out can be made at any spot during the course of the printing. The operator need only close the shutter of the camera gradually. A dissolve is made by rewinding and overlapping a fade out and fade in, just as one would do it if he were using the camera to film the original scene.

"The optical printer makes it easy to produce the complicated wipeoffs that one sees on the theatrical screen. A convenient carrier is placed between the lens of the camera and the illuminated projector carrying the lavender positive. A mask of any desired shape is placed in the carrier, and it is moved in one direction across the front of the lens, to wipe off the picture. The negative is run backward to the starting point of the wipe, a new scene is threaded in the projecting part of the printer and a mask of a shape reciprocal to the first one is placed in the carrier. Then the printer is started again while the new mask is moved away from the lens, to wipe on the second scene."

The term, process shot, defines the combination of a scene in action with an entirely alien background. This effect was first accomplished by means of the so called "traveling matte." The action is filmed against a black background. From the original negative, a duplicate is made, and this duplicate is intensified to a degree of total opacity, which, in turn, furnishes a positive of full transmission. The background now represents total opacity.

The positive is put through the printer with the original negative, furnishing a proper reproduction of the action, the black background thus protecting the space for the alien background. The alien positive is then put through the printer with the intensified negative, which protects the action while the alien background is being printed in the space preserved for it.

One of the devices that made possible the present sound pictures also suggested the projection process. This mechanism is the synchronous or interlock motor, which makes it possible to run a camera and a projector at identical speeds, so that, when the positive is projected on a translucent screen, the shutter of a camera, that is directed at the screen, is opened at the instant the picture is illuminated. Thereby each successive frame of the projection image may be reproduced.

By posing action in front of the projected pictures, this alien background on the screen and action in front of it may be combined in one picture. It is easy to see how this method has superseded the two former processes.

The difficulties that attend this process are, first, the problem of illuminating so large a projected image evenly and brilliantly enough so that it may be filmed well; second, to calculate the correct magnification and perspective of the picture on the screen, to match the perspective of the real action; third, to illuminate the action without permitting the light to dim the image on the screen.

Mr. Physioc's eyes twinkled at the mention of matte shots. By reason of his fondness for brush and oils, it was not difficult to gather that, somehow, this particular subject is close to him. He discussed it with enthusiasm.

"A matte shot is the combination of a partly built set and a painting that is double exposed over the area occupied by the unfinished portion," Mr. Physioc began. "This unfinished portion (studio rafters, lights and so forth) is obliter-

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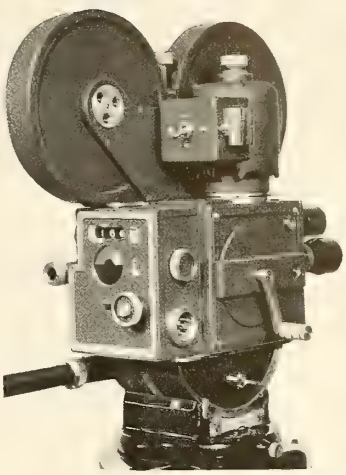

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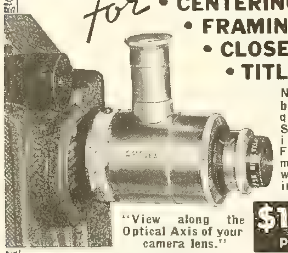

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ated by a cardboard matte which is placed in front of the camera lens. The cameraman must exercise care to make the edge of the matte conform to the line separating the edge of the set and the unfinished portion above.

"The matte, stopping all light from the undesired area, preserves spaces of unaffected film of the desired shape and proportions. On this area, a painting which completes the design of the set is subsequently exposed. This process requires the ultimate of skill.

"Several methods are employed, according to the training or preferences of the operator. An enlargement may be made of the scene, and the painting may be made directly on the enlargement. The part representing the real set is painted black, to preserve the original exposure. The enlargement provides a poor surface on which to print, and some operators prefer to project the picture to a suitable surface and to match the two exposures by a series of tests and manipulations. The same effect may be obtained by a combination of the painting and projection process.

"The matte shot is evolved from the glass shot, in which a large plate glass took the place of the matte. The painting was made on the glass, and it was filmed directly in conjunction with the real part of the set."

Hollywood is still seeking new methods of creating illusions, new short cuts by which spectacles and complicated sets may be brought to the screen. The aim is not to mystify, but to tell a better story more realistically than would be possible if cameramen were limited to straight filming and physical sets.

The clinic

[Continued from page 557]

should use but a single bulb, and that without a reflector. Using more than a single source of light means that multiple shadows will be formed. In using a single bulb, one should take care that its light does not shine directly into the camera lens. A piece of cardboard may be used to shade the lens from direct rays.

Screen size A complaint that scenes do not appear to be bright enough when they are projected may be made because of many things. The films may be underexposed, or the projector lamp may be old or of insufficient power. A point that is not often considered, especially by users of 8mm., is that one may be trying to project his pictures to a larger size than his equipment is designed to accomplish. The beginner is likely to try to get as large a picture as he can, by moving the projector to the farthest possible distance from the wall in his living room, and then by purchasing a screen of the size thus indicated. It would be better to check with the maker of the equipment, to find the screen size limit for one's particular projector. The optimum screen size is controlled by the strength of the illumination and by the speed of the projection lens.

Reflectors Since the publication of the picture layout of simple reflectors, which appeared in August MOVIE MAKERS, we have been asked if there is not some material of high reflecting value which is, at the same time, light in weight and inexpensive. The material that most completely answers this description is the lowly oilcloth, commonly used to cover kitchen shelves. A square of this glossy material, in white, makes an ideal reflector, and it can be rolled upon a stick when it is not in use or when it is being carried. Its life is shortened if it is folded often.

In use, the square of white oilcloth may be spread on the floor or on a table, to reflect light upward, or it may be draped over a chair, to throw light toward the subject. It is just as useful when one is filming out of doors.

Amateur clubs

[Continued from page 553]

M.M.P.C. Eights Members and workers who use 8mm. film in the Metropolitan Motion Picture Club, in New York City, took over the program for the group's second meeting of the year in its new quarters at the Hotel Victoria. They presented for the club's study *The Camera Goes Touring*, by Joseph Hollywood, ACL; *American Jubilee*, a full length record in Kodachrome of that festival at the late New York World's Fair, by Ernest Kremer, ACL; *The Third Dimension*, a pioneering demonstration of stereoscopic motion pictures in the 8mm. medium, by Karl D. Swartzel. All the films were accompanied by music, played on the club's new double turntable unit.

Joint judging Ten members of the Rockford (Ill.) Movie Makers, ACL, submitted films in the club's special contest for pictures of the late "Tooterville" train trip, with first award going to Paul Dahlman, ACL, for his 8mm. Kodachrome record. Second place was given to a joint entry by Armour Lindblom and Harry Eggert, ACL, with the third spot going to Robert Jacobs. These awards were made in accord with the findings of the consulting staff of the ACL, which had been asked to serve as judges. Since they found it an unusually difficult task, because of the similarity of the subject matter, the consultants suggested with their awards that the club members also try rating the contest entries. As expected, the result of this interesting experiment was a divergence of opinion, as follows: first award to Mr. Jacobs, second to Mr. Dahlman, third to Ferd Lofgren, with the Lindblom and Eggert entry tied with two others for fourth place.

Bell studies In partial preparation for judging their own contest films, members of the Bell Laboratories Motion Picture Camera Club, ACL, in New York City, heard recently from James W. Moore, ACL, League continuity consultant, on *How We Judge The Ten Best.* In illustration of some of his points, Mr. Moore showed *Riches From The Sea* and *Chromatic Rhapsody,* past award winners from the League's Club Library. These reels and a teaching film on skiing were presented with musical accompaniment from the club's fine double turntables, built to special designs worked out by some of the many sound engineers in the group.

Maracaibo sails Marking the anniversary of the Battle of Carabobo, decisive Venezuelan victory in the war for independence, twelve members of the newly formed Maracaibo Amateur Cinema Club took to the great inland lake on June 24, for the group's first cruise meeting. The day's expedition carried them to Zapara Island, off the eastern shore line, for a visit to a native fishing village and for an examination of the ancient 16th Century fort which guarded Lake Maracaibo against the pirates Kidd and Morgan.

New Castle studies In preparation for the winter's work, members of the New Castle Cinema League, in Indiana, have been studying the arts of editing and titling at late summer meetings. Kenneth Huffman presented the discussion about title making, demonstrating his points with his own homemade titler and screenings of his films. Editing was a joint presentation by Dennis Anderson, ACL, Ralph Brown and Franklyn George. *Chromatic Rhapsody*, from the League's Club Library, has been seen by the club.

W.S.A.C. meets Gathering recently in the Franklin Room of the Ambassador Hotel, members of the Washington Society of Amateur Cinematographers opened the club season with reports from all officers. President John R. Chedester presided and called in turn on L. B. Olmstead, first vicepresident; G. Everitt Marsh, ACL, second vicepresident; Dr. Herman S. Brodie, treasurer; Theodore Sarchen, secretary, and T. A. Vlier, projectionist. Captain Bradley, chief of the

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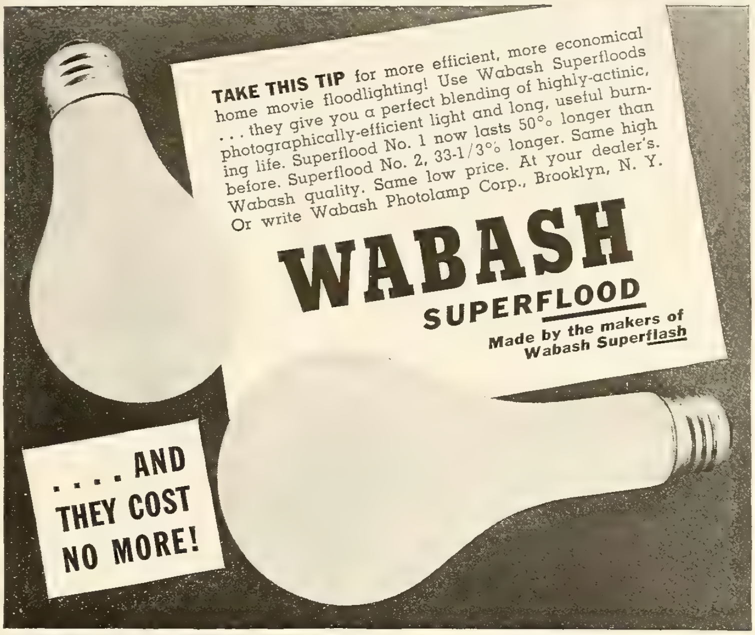

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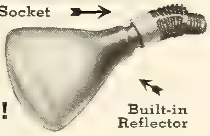

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Motion Picture Division of the National Archives, was the guest speaker, and he explained the work of his office in the cine field. The meeting concluded with a demonstration, by the Radio Corporation of America, of its latest 16mm. sound projector.

L. A. 8's eat

Members and guests of the Los Angeles 8mm. Club descended recently on Mineral Wells Picnic Grounds, in Griffin Park, for the group's annual outing and *fiesta*. From ten in the morning until late in the evening, the gathering participated in contests of all kinds, which included broomstick polo, kangaroo court, balloon busting, a bull fight, a calf roping contest and a tug of war on horseback. Bill Millar was in charge of arrangements.

Ottawa organized

New in Canada is the Ottawa Cine Club, recently formed at a meeting in the city's Carnegie Library. Serving on the organization committee were Dr. Romeo Payfer, ACL, Dr. Grant McGregor, Henry Sedziak, G. Downey, ACL, and Watson Balharrie. Four films were seen at the first meeting, as follows: *Maple Sugar*, from the Canadian Government motion picture bureau, *Shades of Izaak Walton*, *Along Garden Paths* and *Evolution of a Cake*.

Raritan elects

New officers for the coming club season have been announced by the Raritan Movie Makers, ACL, of Perth Amboy, N. J., as follows: Ernest Jones, president; Ted Martin, vicepresident; Alice Bjork, secretary; Sarah Sussman, treasurer; Fred Lipner, program director. The Raritan group gathered during the summer for a successful outing and picnic at Griggstown.

Titles for Westwood

Members of the Westwood Movie Club, in San Francisco, opened the current club season with a program about title making and titling devices, a repetition of a popular program of last year. A feature of the arrangements was an opportunity for each member to have his own personal credit title filmed for him directly in meeting. A members' film contest has concluded, for both 8mm. and 16mm. films.

Milwaukee looks

Two outstanding amateur films were featured on the opening program for the year by the Amateur Movie Society of Milwaukee, Wisc. They were *Fluffy, the Kitten*, 1940 Ten Best award winner, by Kenneth F. Space, ACL, now the League's technical consultant, and *Angels Are Made of Wood*, by Herman Bartels, of New Rochelle, N. Y. From the membership, on the same program, came parade pictures of the Eagles convention, by George Breitbach, and record films of the club's summer picnic at the home of Mrs. Erma Niedermeyer, ACL.

Passaic plans

Meeting once again in the local Y.M.C.A., the Passaic Cinema Club got off to a good start with a screening of *L'Ile d'Orléans*, 1939 Maxim Award winner, by Judith and F. Radford Crawley, ACL. A summer pictures contest followed, then a program devoted entirely to a gala screening of Western films, by Henry Hird, ACL, one of the club's leading cinematographers. William R. Hunter, ACL, president of the club, has been in charge of program planning.

For Philadelphia

Editing and titling were the featured subjects of discussion and demonstration at the opening meeting of the Philadelphia Cinema Club, gathered once more in the Adelphi Hotel. A. G. Burfeind, of the local Eastman Kodak Stores, presented the program, illustrating his points with screenings of *Dogs at Play*, *Dreaming* and *Our Trip Out West*. Other films seen on the club's screen were *Great Smoky Mountains*, by Robert W. Crowther, ACL, and *Peggy's Cove*, by Francis M. Hirst, ACL.

Long Beach looks

An impressive series of amateur films has been seen by members of the Long Beach Cinema Club, in California, at a number of late meetings. These are *Within These Hills*, by J. Glenn Mitchell, ACL, of Joplin, Mo.; *Ranch Romance*, by Lynn Harshberger; *San Pedro*, by Ellen Thunnell; *Old Autos*, by Richard Carlyle; *Grizzly Gulch*, by Carl Falberg and Lars Calonius; *The Old, Old Story*, by Pat and Nora Rafferty; *Tins of Tuna*, by Mildred Greene; *Cherry Blossom Time*, by C. Don Hughes; *Holiday in Cuba*, by Dr. Harold Brooks.

Seen by Tri-City

Vacation in Mexico, by Dr. C. S. Costigan, and *West Point of the Air*, by Leon Zoeckler, were featured films seen by members of the Tri-City Cinema Club, serving the communities of Moline and Rock Island, Ill., and Davenport, Iowa. Ray O. Schmidt, president for the coming club season, has announced committee chairmen appointments as follows: Tom Griberg, ACL, programs; O. C. Peterson, membership; Harold Swanson, attendance.

Production Three

Despite the fickle weather which proverbially haunts the week end filmer, selected members of the 8-16 Movie Club, in Philadelphia, completed in two days late last summer a 300 foot, 16mm. Kodachrome film of a charity summer camp outside the city. Frank and Sarah Heininger wrote the scenario, Leonard Bauer was in charge of direction, with Leon Chalfin and Phil Oetzel behind the camera. The film is known so far only by its working title, *Production Three.*

Lecture on lights

Looking toward the coming indoor filming season, members of the Movie Makers Club of Oklahoma City heard recently from Fred McArthur on the subject of interior lighting. Mr. McArthur made actual lighting setups, each of which was filmed in meeting for future study. Seen on the club's screen were *South America*, a travelog, *Call To Arms*, an Army picture, and *Fishers of Grand Anse*, from the League's Club Library.

L. A. hears Ells

Fred C. Ells, FACL, and Mrs. Ells were the guests of honor at a recent dinner meeting of the Los Angeles Cinema Club, gathered at Eaton's Chicken House. Mr. Ells, who passed many years in Japan with the Standard-Vacuum Oil Company, addressed the club on his impressions of the Far Eastern situation and screened two of his outstanding films which were made while he was in the Far East. An uncut film contest, for 100 feet of 16mm. or fifty feet of 8mm. stock, was listed on the program.

Chicago contest extended

In the face of a heavy popular demand, the Chicago Cinema Club, ACL, has announced an extension of the closing date of its film contest—being given in collaboration with the Esquire Theatre—to the first of this month. An announcement has also been made of the board of judges, which includes Andrew B. Hecht, camera editor of the Chicago *Sunday Tribune;* Joseph Lawler, motion picture department of the Chicago *Daily News;* Paul S. Hirt, photographic department of the Chicago *Times;* Jean McFarland, feature writer of the Chicago *Herald American;* Charles Bass, president of the Bass Camera Company; Elmer Balaban, manager of the Esquire Theatre.

Philadelphia is host

John V. Hansen, ACL, vicepresident of the Amateur Cinema League, was the guest of honor at the first open meeting of the year for the Philadelphia Cinema Club, gathered early last month in the Adelphi Hotel. Each member of the Quaker City group was allowed two guest tickets, with the club inviting as its guests the entire memberships of the neighboring Allentown and Norristown movie units. Mr. Hansen presented Series I of his *Glory of our National Parks*, which includes studies of Monument Valley, the North Rim of the Grand Canyon, the Kaibab Forest and Bryce and Zion National Parks. Rounding out the full program, the club also saw *Summer Symphony*, by Virgil Woodcock, ACL, and *Skipper Hankins*, by Mike Angelo, ACL.

Two for Norfolk

Forty five members and guests of the Norfolk Amateur Movie Club gathered recently for that group's Second Annual Dinner and election meeting. The retiring president, J. Paul Snyder, ACL, introduced Sidney Mason as his successor, who, in turn, presented to the club P. B. White as vicepresident, and Mr. Snyder as secretary treasurer. C. A. Danner and Lieut. D. A. Hoffman will serve with them on the board of directors. Seen on the club's screen at the dinner meeting were *One Quiet Evening*, by C. J. Hewitt, ACL, first award winner in the club's annual contest; *Bottleneck*, from the 8-16 Club of Philadelphia; *The Will and The Way*, 1940 Maxim Award winner, and *Fluffy, the Kitten*, a Ten Best winner of the same year, from the League's Club Library.

Kenosha elects

A new board of officers and committee chairmen for the current club season have been elected and announced by the Kenosha Movie Makers, in Wisconsin, as follows: Lewis S. Rasmussen, ACL, chairman; C. W. Allen, ACL, first vicepresident and program chairman; Earle Munger, second vicepresident; Ray Kronsnoble, ACL, secretary treasurer; W. W. Vincent, ACL, entertainment; Derward Cunningham, constitution; Walter Doresce, publicity; George H. Miller and Clarence Bayler, housing.

Peer Gynt produced

Working under the leadership of David Bradley, ACL, a group of young people in Winnetka, Ill., have successfully completed a cine production of *Peer Gynt*, the massive five act play by Henrik Ibsen. The film, which runs 2800 feet of 16mm. monochrome, is completely scored with music, centering around the familiar *Peer Gynt Suite* by Edvard Grieg. Roy Eggert, jr., was associate producer with Mr. Bradley, while others credited on the technical staff include Thomas A. Blair, Richard Roth, Robert Cooper, Sally Hyde, Kathryne Elfstrom, Roy Maynard, John Jerrard, Phillip McConnell and George B. Moll. More than twenty five players are listed in the cast, with Charlton Heston starring as Peer, Betty Hanisee as Ase and Miss Elfstrom as Solveig. The film is the seventh in Mr. Bradley's movie making career, being immediately preceded by an equally elaborate version of *Oliver Twist*, by Charles Dickens.

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News of the industry

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Pius XI and many high dignitaries of the church have endorsed this picture, which is said to be a profound and impressive subject. The narrative, by the Reverend Father Matthew Kelly, is accompanied by choir and organ music.

Roto-Fade An efficient means for adding fades at the beginning or end of any movie scene is offered by the new Roto-Fade, a lightweight, mechanical device which was recently introduced by Harrison & Harrison, 8351 Santa Monica Boulevard, Hollywood, Calif. The fade disc is entirely enclosed in a casing, attractively finished. A smoothly operating radial arm controls fading action, and the outfit is furnished with a special lock ring for positive attachment to the lens barrel. There is also a Harrison Dual Snap Shade, which permits the use of filters. Lens mounts up to 22mm. can be accommodated. The price is $15.00.

New Kodak glass A radically new glass, with improved optical properties for lens making, has been developed by the Eastman Kodak Company, Rochester, N. Y. It is produced without the silicates heretofore thought necessary, and it is said to be "almost as revolutionary as if somebody had discovered how to make steel without iron." This discovery is the first in basic methods of optical glass making since 1886, when Jena glasses were produced in Germany. Application of the new glass to optical equipment needed for defense is the most important present consideration, as it is expected that some time will elapse before the material has wide use in ordinary photographic lenses.

Victor directory The eighth edition of the *Victor Directory of 16mm. Film Sources* is now available, and, as always, it proves to be an excellent means for locating any given subject that can be had on 16mm. film. There are over 600 sources listed and 225 subjects are covered in silent and sound film. The Educational Section has information on film libraries and rental services available from institutions. The Editorial Section contains information which relates to the use of films in the school, church, industrial organization and home. The price is fifty cents, and the book may be had by sending remittance to the Directory Editor, Victor Animatograph Corporation, Davenport, Iowa.

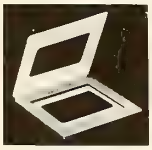
Make Your Slide Presentations
"TITLE-CRAFT SLIDETITLES"
BELL & HOWELL

Example of title for series of slides offered by Bell & Howell

Pre aligned Owners of Bell & Howell projectors have noted that lamps, supplied for these machines, have special centering rings instead of the more usual type of prefocus base. These rings, states Bell & Howell, are brazed to standard lamp bases after a rigid inspection at the Chicago factory. The lamps are placed in a special alignment jig in which the centering ring is applied. This process was instituted so that the lamp should be perfectly centered when placed in the Filmo projector.

Colossal As the result of a recent tabulation, made at the Eastman Kodak Company, Rochester, New York, it was discovered that the number of photographic items stocked by that company reaches the staggering total of more than 2,500! These include eighty three camera models and

CC271 RAPHAEL
SISTINE MADONNA



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S.V.E. 2" x 2" SLIDE BINDERS This new easy way of mounting 2" x 2" Kodachromes will make a hit with friends who take 35 mm. stills. This binder saves time, prevents buckling, and is practically unbreakable. No taping required. Price for 100 S.V.E. double frame Slide Binders, $3.75; 100 bantam size, $4.50.

S.V.E. GLOWHITE PROJECTION SCREENS These screens make an ideal Christmas gift and can be used for both stills and movies. Available in mat-white and beaded surfaces with tripod or map-type (for wall hanging) mountings. Write for literature.

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camera outfits, 751 accessories for these cameras, 159 lenses for the same, in addition to those supplied as regular equipment, twenty three home movie cameras and projectors, forty two outfits for preparing and projecting miniature transparencies, 130 accessories and sundries for movie taking and projecting and seventeen different lenses for still and movie projectors. As to sensitized materials, these include 219 negatives of various types, 318 photographic papers, seventeen 8mm. and 16mm. films and eight X-ray films. Hundreds of other items are also listed under the heading of outfits for developing, printing and enlarging. It is said that if each size of film, paper and filter of each type were taken as a separate item, the total would swell to over 50,000 different pieces!

Historical Academic Film Company, Inc., 1650 Broadway, New York City, announces the completion of *Our Louisiana Purchase*, 16mm. sound on film, its fifth two reel subject about United States history. Entering production is *Our Freedom of the Seas*, a story of the War of 1812.

New s.o.f. features The release of important new 16mm. sound features is announced by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City. The subjects range from thrilling war and spy dramas to gay music and comedy. Typical of the subject range offered are *It's In the Air*, a hilarious story involving the R.A.F.; *Suicide Legion*, involving fliers and spies; and *Law and Disorder*, a comedy drama of impersonation.

Dickens in 16mm. *Scrooge*, the perennial, heart warming tale of Christmas past, present and future, has been released in 16mm. sound film, and it is offered by Sixteen M. M. Pictures, Inc., 1600 Broadway, New York City.

Quixet The efficacy of Quixet magnetic title letters is attested by their wide use in many applications, both in and out of the movie field. Latest defense use of these handy letters is in conjunction with the Graflex identification system, now employed by FBI, Navy Yard, Floyd Bennett Field and similar centers. The Quixet letters are of plastic, with Alnico magnet insets, and they will adhere to any iron or steel surface through paint or enamel. The letters will hold through paper or cloth, permitting the use of a variety of backgrounds. They are available in white with black metal panel or in red with blue or green panel. A descriptive booklet may be had from Hamilton Dwight Company, 155 East 44th Street, New York City.

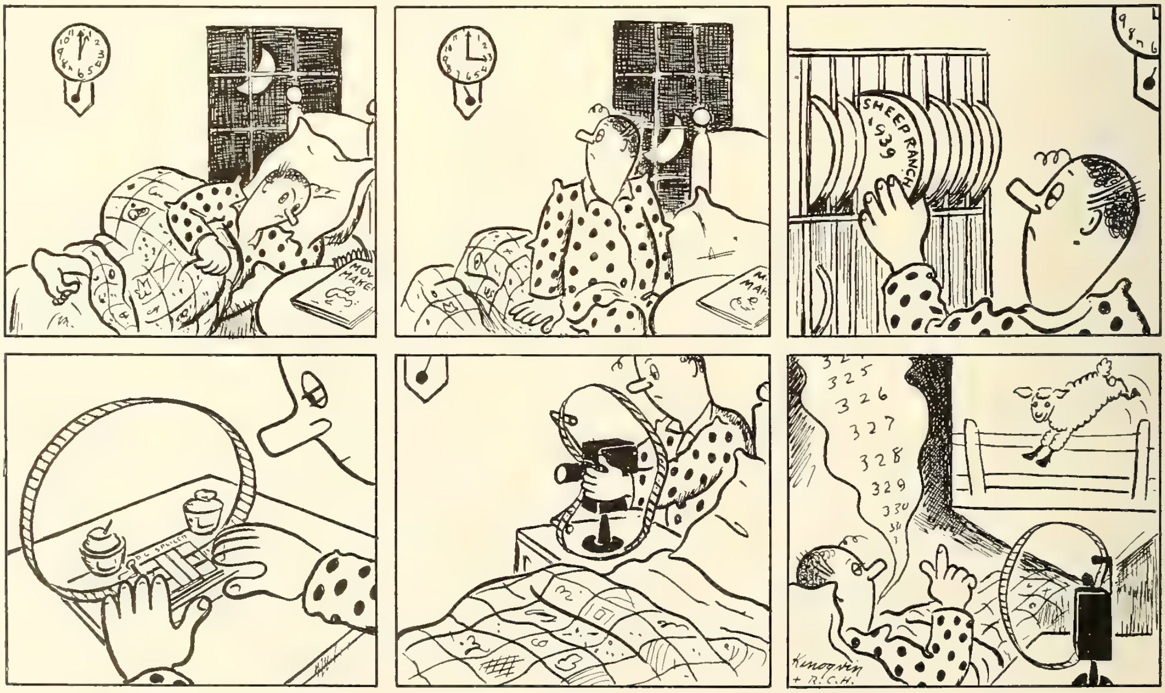
Music series reduced The *Music of the Masters* series of 16mm. sound film shorts may now be rented at reduced rates, or the films may be purchased at attractive discounts through special arrangements recently made by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City. Produced in Hollywood especially for 16mm. exhibition, these films feature such artists as Jose Iturbi, Mildred Dilling, Igor Gorin and the Coolidge Quartette.

Photo Almanac The Falk Publishing Company, 10 West 33rd Street, New York City, announces the new *1942 Universal Photo Almanac*. This is a 270 page book, with full photographic information. It was edited by Louis H. Lanctot and Jacob Deschin. Copies are $1.00 each.

Sound stabilizer Bell & Howell has developed a new oscillatory stabilizer system for 16mm. sound on film projectors, which is claimed as an important improvement, aiding in the elimination of film speed variation at the point where the sound track is scanned. With this device, it is said that all trace of the intermittent movement of the film is eliminated before it reaches the sound drum; therefore, sound "flutter" is entirely absent in this machine. The new oscillatory stabilizer is a small roller, with associated controls, over which the film passes in its path from the lower sprocket to the sound drum. It is said that this new film speed control, which is applied only to Filmosound projectors, results in 16mm. sound reproduction of a hitherto unattained smoothness. Further information may be had from the Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

The stock shot that saved the night

Kinogrin



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THAT'S everybody's reaction the first time they make and show their Christmas in color.

Surprise, that it's so downright easy to do.

Surprise, that the tree and ornaments and gift wrappings are so wonderfully and colorfully real.

Surprise, that they haven't done it long before.

Even to the fully initiated, Kodachrome is always a revelation. The ease and realism of full-color movies become more and more amazing as you apply them to each new subject. And certainly none is more important, more significant, than Christmas-time.

Kodachrome Film . . . an inexpensive lighting outfit . . . *any* good movie camera—and you can get your Christmas in color. Every roll and every magazine of Kodachrome contains its own exposure guide telling you exactly how to expose it—indoors and out.

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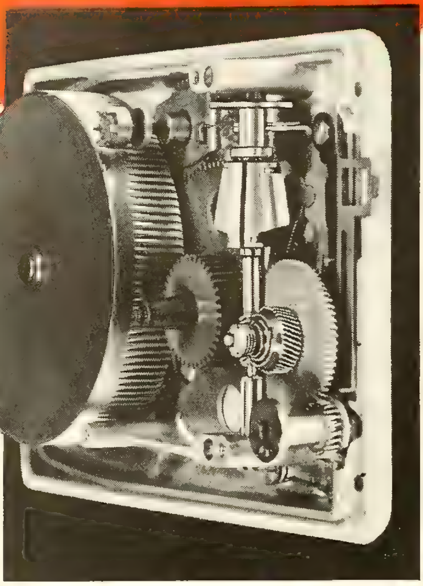

Perfectly balanced Filmo Auto Load Camera governor, which at top speed makes 10,000 revolutions per minute.

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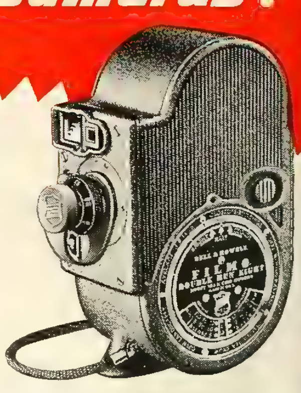
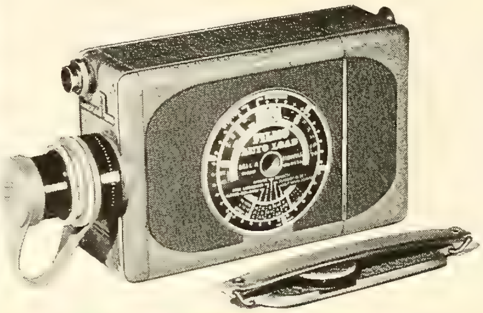


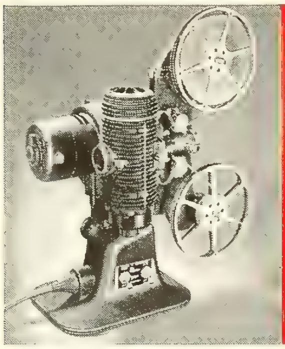
FILMO "COMPANION" 8. Palm-size; weighs only 24 ounces. 8mm. film, color or black-and-white, drops into place—no sprockets to thread. Four speeds plus single-frame exposures. Interchangeable, color-corrected F 3.5 lens. *Lifetime guarantee!* Only $52.80.

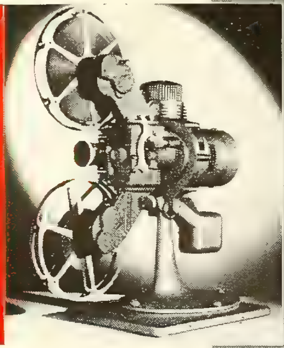


FILMO AUTO LOAD (left). Loads with pre-threaded cartridges of 16mm. color or black-and-white film which can be interchanged in mid-reel without fogging a single frame. Choice of two speed ranges: 8 to 32 or 16 to 64 frames per second. Single-frame exposures, too, for animated cartoons. With F 2.7 lens, $131.20.

Precision... Guarded by 2800 Inspections!

● In making and assembling Filmo Projector parts, *2800 inspections* assure meeting B&H precision standards. Almost *every second operation* is an exacting inspection! No wonder Filmo Projectors are uniformly smooth-running, long-lived mechanisms! They fully reflect Bell & Howell's 34 years as supplier of Hollywood's precision equipment.





FILMO 8mm. PROJECTORS. 400- or 500-watt illumination through fast F 1.6 lens. Two-speed focusing, with lens focus lock. Clutch. Two-way tilt, knob-controlled. Metered lubrication. "Floating film" protection. *Fully gear-driven*—no spring or chain belts inside or out. Power rewind. With lens, lamp, and case: 200-foot film capacity, $116.25; 400-foot, $131.20.

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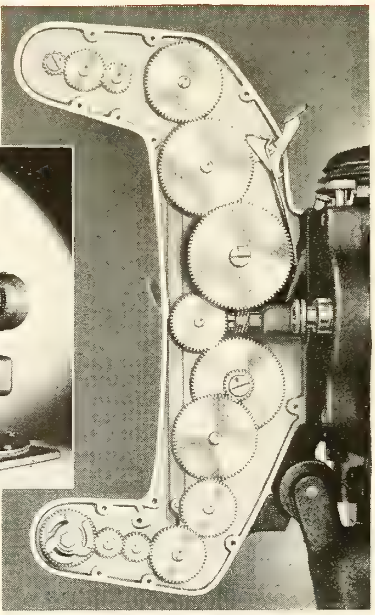
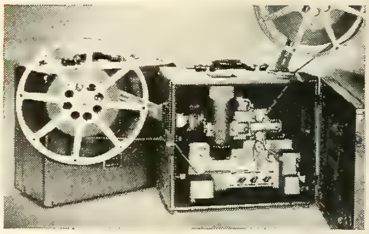


ALL-GEAR DRIVE. *Both* the projectors shown here have positive, quiet gear trains rather than spring or chain belts. That means no oily spring belts to handle, no internal belts to slip and fray, no chains to wear and jerk. Illustration shows Filmo 8mm. Projector reel spindle gear train with cover removed.



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